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MODERN LANGUAGE NOTES

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BIBLIOGRAPHIE ZUR THEORIE UND TECHNIK DES DEUTSCHEN ROMANS (1910-1938)

Eine Zusammenstellung des vor 1910 erschienenen Schrifttums über die Technik des deutschen Romans liegt uns bereits in der Bibliographie C. H. Handschins vor.¹ Als Ergänzung dazu soll nachstehende Zusammenstellung dienen.

Eine nähere Betrachtung des Gesamtbildes führt zunächst zu der Feststellung, dass seit 1910 manches Neue und Interessante hinzugekommen ist. Jedoch fällt sofort auf, dass es sich dabei um in der Problemstellung stark begrenzte Einzeluntersuchungen handelt. Wohl fehlt es nicht an neuen grundlegenden Werken, die zu weiterem Wurfe ausholen in der Wesenbestimmung der Erzählkunst, aber ein zusammenfassendes Werk über die deutsche Romanistik als solche, sei es nun die eines ganzen Jahrhunderts oder wenigstens einer literarischen Schule—wie wir es z. B. in Dibelius' Buch über den englischen Roman finden²—steht nach wie vor aus.

Das Vorhandensein dieser eigentümlichen Lücke im Schrifttum der deutschen Literaturwissenschaft drängt zu der Frage nach einer Erklärung. Dem aus den zahlreichen Einzeluntersuchungen ersichtlichen regen Interesse nach zu urteilen, dürfte die Erklärung kaum in einer natürlichen Zurückhaltung gegen die Behandlung des dichterischen Kunstwerkes nach technischen Gesichtspunkten zu suchen sein.³ Vielmehr liegt die Vermutung nahe, dass die er-

¹ "Bibliographie zur Technik des neueren deutschen Romans," *MLN.*, xxiv, Dez. 1909 und xxv, Jan. 1910.

² Wilhelm Dibelius: *Englische Romankunst. Die Technik des englischen Romans im achtzehnten und zu Anfang des neunzehnten Jahrhunderts.* (*Palaestra XCII*) Berlin 1910.

³ Eine gewisse Abneigung gegen den Begriff "Technik" ist allerdings noch nicht gänzlich überwunden. Vgl. E. Ermatinger: *Das dichterische Kunstwerk.* S. 307.

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HANS WINTER'S BERICHT VON DER KUNST DES MEISTERGESANGS

According to several rule-books of Meistersang, the singer in the rites known as *Freiung* and *Bewahren der Töne* was to demonstrate, in an oral examination, his familiarity with the history, rules, and the important Töne of Meistersang.¹ In 1625 Hans Winter, a Nuremberg Meistersinger, wrote a brief description of this part of Meistersinger ritual in the form of a model examination, beginning: *Ein kurtz gefaster bericht von der Alten und lóblichen kunst des teutschen meister gesangs.* Since little is known of the ritual of the later Meistersinger, and the only other published document on this theme varies greatly, I print the text.² The manuscript in which this treatise is found, *Cod. germ. 4° 329*

¹ E. Mummenhoff, "Die Singschulordnung vom Jahre 1616-35 und die Singstätten der Nürnberger Meistersinger," in A. L. Stiefel (ed.), *Hans Sachs-Forschungen; Festschrift zur vierhundertsten Geburtfeier des Dichters* (Nuremberg, 1894), pp. 306-08; J. H. Häszlein, "Abhandlung von den Meister-Sängern," *Bragur*, III (1894), 95. The minutes of meetings at Iglau in 1613 show that this examining of candidates for certain honors was a common procedure; see F. Streinz, *Urkunden der Iglauer Meistersinger*, I (Vienna, 1902), 10-17; II (Vienna, 1907), 35-44.

² I am greatly indebted to Dr. John Th. Honti and the officials of the Hungarian National Museum for assistance in procuring a photostatic copy of the *Bericht*. This copy is in the Rare Book Room of the University of Chicago.

in Budapest, contains on its 232 pages German poems, songs, and folksongs, chiefly of Nuremberg origin.³

In the custom called *Bewähren der Töne*, the inventor of a new Ton sang it three times for the approval of the assembled singers; these then decided if it merited being recorded as *meisterlich*. This custom is mentioned in the oldest rule-book in existence, the *Nuremberg Schulzettel* of 1540.⁴ On the other hand the custom of *Freiung*, which was probably taken over from the ritual of the guilds, became part of the Meistersinger ritual in the latter half of the century.⁵ According to the account of the historian Wagenseil in 1697, the singer in this ritual was officially elevated to the rank of *Meister*.⁶ In other rule-books, and in Hans Winter's *Bericht*, the significance of *Freiung* is not always clear. Young and inexperienced singers, as well as accomplished *Meister*, were eligible to receive the honor. The candidate promised to remain faithful to the rules of his art, and was invested with certain rights and privileges,⁷ one of which may have been the right to expect aid from local singers while traveling.⁸

Winter's *Bericht* contains only the preliminary address of the candidate to the *Merker*, and a series of questions and answers. Similar in arrangement is Ambrosius Metzger's *Meisterliche Freyung der Singer*,⁹ which describes the entire rite in the metres of Meisterlieder. Metzger's *Freyung* and the explanatory prose text which accompanies it seem to have been widely accepted, for they

³ A. Hartmann, *Deutsche Meisterliederhandschriften in Ungarn: ein Beitrag zur Geschichte des Meistersanges* (Munich, 1894), pp. 3-4, 60. This is one of several MSS which the Hungarian National Museum acquired in 1836 from the antiquarian Nicolaus Jankovich von Jeszenicze. They probably came from the library of Hieronymus Ebner von Eschenbach which was dispersed in 1813-20.

⁴ W. Nagel, *Studien zur Geschichte der Meistersinger* ("Musikalisches Magazin," XXVII; Langensalza, 1900), pp. 53-62.

⁵ O. Plate, "Die Kunstausdrücke der Meistersinger," *Strassburger Studien*, III (1888), p. 169; K. Mey, *Der Meistergesang in Geschichte und Kunst* (Leipzig, 1901), p. 100.

⁶ J. C. Wagenseil, *De civitate Noribergensi commentatio* (Altdorf, 1697), p. 547; Nagel, p. 81; Mey, pp. 100-01.

⁷ Stiefel, pp. 307-8; Streinz, II, 36-40; F. Streinz, "Der Meistergesang in Mähren," *Beiträge zur Geschichte der deutschen Sprache*, XIX (1894), 253-255.

⁸ Häszlein, *Bragur*, III, 95.

⁹ Wagenseil, pp. 548-554; Mey, pp. 110-18.

are found in *Cod. germ. 329* just preceding our text, and in *Cod. germ. 29*, another MS in Budapest. From these or from a similar source Wagenseil took the text for his *Commentatio*.¹⁰ The difference between Metzger's *Freyung* and Winter's *Bericht* is striking. Both deal with the origin of Meistergesang, and the reason why the candidate seeks to be *gefreyet* (he already has the privileges of a singer), but the answers to these questions are utterly unlike. Metzger, a learned man, shows a thorough familiarity with such things as the four *gekrönte Töne*, the traditional history of Meistergesang, and the seven liberal arts. Winter's matter-of-fact catechization, with its vague references to *musica*, and its emphasis on the religious importance of Meistergesang, seems almost devoid of learning. And yet it was Winter whom Metzger gratefully acknowledged as his teacher in the art of Meistergesang.

Winter is exceedingly interesting for the part he played in the controversies of the Nuremberg Meistersinger in 1624.¹¹ Although the exact circumstances of the quarrel are obscure, it seems clear from the official documents in the case that a group of younger Meistersinger, led by Hans Winter, attempted to introduce a new *Tabulatur*. Both sides claimed to be faithful to the rules left by Hans Sachs, but the younger men emphasized also what they termed *die rechte Kunst*. The elders resisted these efforts, and excluded them from participation in the *Singschule*; the latter in turn organized their own society, which flourished and soon threatened to overshadow the older school. The controversy finally was settled by municipal decree; the younger men were to regain their rights in the old society, but had to abide by the rules of Hans Sachs. It was a victory for the elders.

Undoubtedly the struggle here, as in Augsburg several years before, concerned the introduction of accentual versification. Martin Opitz's *Buch von der deutschen Poeterey* appeared in 1624, but the Meistersinger had been troubled by the new type of verse much earlier.¹² In an autobiographical poem of 1629, Ambrosius Metz-

¹⁰ See Hartmann, pp. 104-6. Wagenseil knows nothing of the prose text (Hartmann, pp. 105-6) which describes the giving of the garland; he has only a few verses devoted to this subject.

¹¹ K. Barack, "Zur Geschichte der Meistersänger in Nürnberg," *Zeitschrift für deutsche Kulturkunde*, IV (1859), 376-390; Nagel, pp. 95 ff.

¹² See A. Taylor, *The Literary History of Meistergesang* (New York, 1937), pp. 32-33.

ger admitted defeat in the struggle to introduce Opitz's rules, and new subjects and styles of treatment, into Meistersgesang.¹³ This stubborn and successful refusal to bow to the demands of a new age spelled the death of Meistersang in Nuremberg. Winter's *Bericht* was written one year after his bitter defeat. Ten years later saw the final codification of the rules—one of the last signs of life among the Nuremberg Meistersinger.

The text of Hans Winter's *Bericht* follows; it is incomplete, breaking off at the end of the sixth question. The handwriting is seventeenth-century Gothic cursive. The scribe apparently wrote hastily or carelessly, for there are many inconsistencies in spelling. Frequently *a* cannot be distinguished from *o*. I transcribe *literatim et verbatim*; abbreviations in the original have been resolved. The pages of the MS are not numbered.

Ein kurtz gefaster bericht von der Alten und läblichen kunst des teutschen meister gesangs daß daß Selbige sey und daß ein singer und auch viel mehr einer der sich in diser ädlen kunst will freyen lassen der schon gefreyet und abprobirt ist wissen und konen soll frag und antword weiß als ein Examen gestellt sehr nuzlich und dienstbarkeit zu gebrauchen des gleichen So ein singer einen thon Componiret hat und willeg ist den Selbigen vor der geseelschaft ordentlich zu bewerren wie er solches der Geseelschaft vor drogen und sich Sonsten der bey zu verhalten hat und weiß im darbey noch ferner zu wissen gebiren thut gestell[t] durch herrn Johan [MS p. 2] winter burger und Messerschmit wie auch ein gefreyter singer und mercker des Teutschen meister gesangs alhier in Nurnberg 1625 so ein Singer sich in der kunst des meister gesangs wil freyen lassen so Soller solches eine Geraume Zeit zu vor denen herren merkern im bey sein der andern Singer anzeigen fast auf solche / weiß und art

meine günstige herrn merker und Singer Es haben die alden weisen heiten pflegen zu Sagen die natur habe zwar nichts an den menschen vergessen allein daß sie nur nicht habe ein fenster in die seiten gesetzt dadurch man sehen möchte weiß doch der mensch in den hertzen hete solches aber möchte man Alhier von meiner person auch wol Sprechen seitenmal ich eine Zeit hero etwoß in hertzen habe verborgen gedragen und imer gewünschet habe desen von Gott mit einer lebentigen stim und Sprach begabet bin so wil ich vermittelst desen vor einer Ehrleblichen gesellschaft die gedanken meineß hertzens er öffnen ist dero wegen an die herren mercker und Singern dieses mein begern daß da ich nemlich etwou eine Zeit hero mit der Ehr und hochstlöblichen gesellschaft gesungen und darmit die sing schullen haben bauen helffen so hat mir Je und alle Zeit hertzlich wollgefalle[n] der löbliche gradu der geffreiten Singer daß ich also teglich bey

¹³ F. Schnorr von Carolsfeld, "Zwei neue Meistersängerhandschriften," *Archiv für Literaturgeschichte*, III (1874), 54-62.

mir bedrachet habe wie ich daß Eetle Bandt der freyheit auch wol erlangen mochte und ein gefreiter singer sein darum so ist nun an euch alle zu mall mein vnterthenige biet mir so viel Zeit und stadt zu vergünstigen dar mit ich auch z Solcher freyheit gelangen mechte wo ich von der leblichen geseelschoft erlaubnuß hete so wolte ich mich loßen verhören und probiren nach alt her gekomen gebrauch und gewarde hiermit eine gütige antwör

Die erste frage

F. [MS p. 3] auß waß vrsachen aber wold ir euch freyen lossen seit ir doch vor hin iner der geseelschaft der meistersinger¹⁴ ir habt zu noch ferner mit vnß singen wor zu bedarf ir dan die freyheit Antwort

A. darum auff daß ich mich in meinen gemütte deßen gedrösten kan daß ich er wehlet und bestetiget bin die kunst helffen zu befördern und daß ich solches zu thun schultig und ver bunden bin. die Andrefrog

F. Ja will einer ein meister sein so muß er Etwuß können es ist nicht genug daß man sagt ich bin ein gefreyter singer es gehet mehr dar zu getraut ir euch den meisterlichen Singstull mit rechter kunst und verstandt zu besiezen antwort

eben auß diesen vrsachen will ich mich lossen virstellen und freyen dar ich gebrobiret werde ob ich der meisterschaft würdig sey oder nicht / antwort

die dritte frage

F. wan ir nun wold ein gefreyter meister singer Sein so must ir vor allen Dingen wißen waß daß meister gesang sey und worauß daß meister gesang sey genomen worden Antwort

A. Daß meister gesang ist freilich ohne zweiffel erstlich auß der Alden kunst der musicia her vor komen dan in und aussen ist es ein stuck der musicia aber von wegen daß es die unkunst thut auß fleissen und nur allein der rechten meisterlichen kunst begeret so wird es daß meister gesang genand die 4

frage

F. warum und zu waß end ist aber daß meister gesang erdacht worden und wor zu kan man es mit guten nutzen treiben und gebrauchen / antwort

A. fir nemlich und vor allen dingen so ist es erdacht worden gott dem Allmechtigen dardurch zu leben und Spreisen sein göttliches word dardurch auß zu breiten und der gemein fir zu dragen

[MS p. 4] zum Andern vnß zu einem Spiegel und vorbielt dan dardurch sehen wir wie es in allen historien in der ganzen wald je und alle Zeit ergangen ist darauß daß lob und glück der fromen der schandt schmach und vnglück der bös zu erkennen ist

zum dritten vnß zur vbung dar durch zu lerren recht verständlich bey den leiden zu Singen und zu reden dor gegen aber durch diese vbung aller handt Eitele leicht fertigkeit zu vermeiden die fünft frage

F. ir wiß[t] aber daß vnser kunst fir nemlich besteht in den gedichten

¹⁴ In the text, this is *meisterschaft*, but the *schaft* is crossed out; above it and to the right is written *meisterschaft singer*, and in this *schaft* is also crossed out.

melodiyen oder meister thonen nun sind in vnserer kunst der Selbigen
meister thöne ein Grosse an zahl und sold ein Jeder Singer zimlich viel
kenen und zum vberfluss die weil ir wold ein gefreyter werden so miß[t]
ir dreftlich wol in der Selben er faren sein in allerley gemessen alß vber
kurz und vber lang und ohne welche ir nicht kont ein rechter Gefreyter
meister singer sein getraud ir euch nun mit guter an zol vor der gesellschaft
zu bestehen / Anwort

so ich nicht vber kurz und vber lang könnte der gleichen so ich sonß[t]
in allerley gemessen nicht mit zimlicher anzol ver fast were so wolde ich
mich nicht vnder standen haben ein gefreider singer zu werden dan ich
weiß Ja daß keiner nicht kan gefreyt werden er Sie dan mit einer guten
an zoll thön und liedern ver fast sey will mich ehr löbliche gesellschaft
darinen Examiniiren so bin ich er bietig eine und Thon und weisen von
mir sampt deren liedern von mir heren zu lößen

die Sechs[t]e frage

wan ir nun mit einer suma von thöñ und liedern ver faset seit Ja auch
in allerley gemessen und Zohlen der Selbigen so werdet ir ia wo es die not
er forderte und es einer geseelschaft gefelig were geristet sein einen andern
singer mit gesang zu entsetzen und zu verdreten

anwort

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DER STACHEL DER LIEBE

AN EARLY FIFTEENTH-CENTURY GERMAN MANUSCRIPT

The Rush Rhees Library of the University of Rochester possesses a German MS, a gift of Mr. Hiram W. Sibley. The MS, in North-Bavarian dialect, was written at Nuremberg in the early fifteenth century and sent from there to the Dominican nunnery of Medingen, near Donauwörth, in Bavaria:

fol. 177v: "Diß puch gehort in daz closter zu medingen prediger ordens
und ist dar geschickt worden von Nürnberg der swester kungunt zecherin."

The MS is on paper, 20.5 x 14 cm., with two columns on each page and between 21 and 27 lines to a column. There are ruled lines for the margin. The writing is in three different hands. The second hand, starting on fol. 17rb, is more cursive and with letters more pointed than the first; the third hand, beginning on fol. 167, resembles more the first. The colophon entry just quoted is in a

fourth hand, probably that of the librarian. The book is made up of 15 sections of 12 leaves each. The first leaf of the first section, however, is missing; it must have been an empty and unfoliated flyleaf. The remaining 179 leaves are foliated in red ink from 1 to 178, two consecutive leaves being foliated 11 and xi respectively. Fol. 178 is a blank-leaf. At the beginning of most sections a number appears in the upper right-hand corner, in some cases partly cut away. In the center of some sections reinforcing paper strips are inserted with fragments of German writing on them. The leather-board binding is contemporary, with five metal bosses on each side and clasp.

Pasted inside the front cover is a colored woodcut, 12.5 x 9 cm., representing the death of the Virgin Mary: St. Peter is standing behind the bed in the upper right hand corner, holding the pillow. Next to him Christ is standing with the soul of the Virgin in the shape of a nude infant. The virgin herself is shown kneeling in front of the bed, supported by St. John. The date of the woodcut is probably 1420-30, and the place of origin may be Nuremberg. Neither this cut nor an impression from the same block has apparently been published.¹

Pasted on the same cover, underneath the woodcut, is a strip of vellum with the librarian's entry: "Dies puch gehort in daz closter zu medingen prediger ordens."

The MS begins:

fol. 1: "Daz puch nicht mag unblichen² genant werden der stachel der liebe in den susten und gutigsten³ herren Cristi Jhefū unfer heillant und wirt geteilt in drew teil."

Then a short synopsis is given and a table of contents for all three parts; the second and third part, however, are preceded by a repetition, with slight variations in word-order, of the table of contents for part two and three, respectively (fol. 63v-64, 117-117v).

This German MS, *Der Stachel der Liebe*, turns out to be a faithful translation of the Latin *Stimulus Amoris*, a thirteenth-century

¹ For the date and attribution of the woodcut I am indebted to Professor Erwin Panofsky, the Princeton Institute for Advanced Studies, and to Professor M. Weinberger, Institute of Fine Arts, New York University.

² unblichen: the more normal Bavarian form would have been unpillichen.

³ der stachel . . . gutigsten: underlined, but by a later hand.

mystical treatise which Sbaralea⁴ ascribes to a certain Jacobus of Milan whose work was later enlarged and rearranged in three parts and included amongst the "opera supposititia" of St. Bonaventura.⁵ A part of this larger version also appears, under the title "Instructio quomodo homo possit in bono proficere et placere Deo," amongst the "opera supposititia of St. Bernard."⁶

For the Latin original, or a version belonging to the same group as the one from which the German translation was made, one probably would have to look amongst the Latin manuscripts in Bohemian and Bavarian libraries. A comparison with the Latin text as published in the Paris edition of St. Bonaventura's works reveals some important differences: first, the German version is shorter, it leaves out several chapters, shortens others, and occasionally combines two chapters into one so that the numbers of the German chapters do not correspond with the number of the Latin version;⁷ second, the Latin chapter II, 14 is combined with the second prologue (*alius prologus sive oratio: "Transfige, dulcissime . . ."*) to form the German chapter II, 12; third the same second prologue appears again, in a different German translation, at the end of the second part as chapter II, 16; fourth, the Latin chapter II, 13 ("Accipe, frater . . ."), which had been omitted in its proper place, appears as III, 18, the last chapter of the German version.

The teaching of the *Stimulus* is, briefly, that three things are necessary in order to attain the repose of contemplation: first, consideration of one's own faults and shortcomings; second, detachment from everything that is not God; third, bearing Christ in

⁴ J. H. Sbaralea, *Supplementum et castigatio ad scriptores trium ordinum S. Francisci a Waddingo aliisve descriptos*. Ed. nova, pars II, Romae MCMXXI (Bibliotheca historico-bibliographica III), p. 13.

⁵ *S. Bonaventurae Opera Omnia*, Parisiis, 1868, XII, 631-703.—On the question of the disputed authorship see the introduction to this edition (p. xliv) and C. Douais, "De l'auteur du *Stimulus Amoris* publié parmi les *Opuscules de Saint Bonaventure*" in *Annales de Philosophie Chrétienne*, nouvelle série, XI (1884-85), 361-373, 457-470.

⁶ Migne, *Patrologiae Cursus completus*, 184, col. 1171 sqq.

⁷ Furthermore, in the marking of the chapters in the text itself as well as in the folio numbers entered opposite each chapter in the table of contents, some confusion has arisen in chapter I, 8 (German numbering, i. e. the chapter beginning: "IN den Erbern leiden . . ."). The enumeration of different "gradus" has, from the third gradus on, been mistaken for the beginnings of new chapters.

one's heart and feeling compassion for His sufferings.⁸ Obviously the *Stimulus* is influenced by the doctrines of St. Bonaventura and by the gentle mysticism and by the devotion to the Passion of Christ which St. Bernard inaugurated in his sermons on the Song of Songs:

*Quid enim tam efficax curanda conscientiae vulnera, nec non purgandam mentis aciem, quam Christi vulnerum sedula meditatio?*⁹

In this connection it is interesting that the Rochester MS belonged to the nunnery of Medingen; for to Medingen came in her twentieth year Margarete Ebner (1291-1351), friend of Heinrich von Nördlingen and one of the foremost German woman mystics; and all through the fourteenth century Medingen remained a center of mysticism.¹⁰

The *Stimulus* was very popular and widely known in its day as can be seen from the many manuscripts, translations, and early prints.¹¹ A French translation has been attributed to Jean Gerson, "doctor christianissimus" and chancellor of the University of Paris.¹² A fourteenth-century German translation must be ascribed to not less eminent and important a translator, namely to Johann von Neumarkt, chancellor to Emperor Charles IV. Through the researches of Konrad Burdach and his disciples the importance of Johann and his Bohemian circle for the history of German language, literature, and learning has been brought to light.¹³ It was Charles IV who founded the first German university at Prague in 1348, and Johann is outstanding alike as translator into German, as inter-

⁸ Auguste Saudreau, *La vie d'union à Dieu, et les moyens d'y arriver d'après les grands maîtres de la spiritualité*, Paris, 1921, pp. 199-200.

⁹ Migne, *Patrologiae Cursus completus*, 183, col. 1079.

¹⁰ See the article "Maria-Mödingen" in *Kirchliches Handlexikon*, ed. Michael Buchberger, II (Freiburg i. B., 1912), 831.—Cp. also Hieronymus Wilms, *Geschichte der deutschen Dominikanerinnen, 1206-1916*, Dülmen i. W., 1920, and L. Zoepf, *Die Mystikerin Margarete Ebner* (Beiträge zur Kulturgeschichte des Mittelalters und der Renaissance, ed. W. Goetz, XVI), Leipzig und Berlin, 1914.

¹¹ *Gesamtkatalog der Wiegendrucke*, IV (1930), col. 488-495 (no. 4820-4832; cp. also no. 4649).

¹² James L. Connolly, *John Gerson*, Louvain, 1928 (Université de Louvain, Recueil de travaux publiés par les membres des conférences d'histoire et de philologie, 2me série, 12me fascicule), p. 345.

¹³ On Johann von Neumarkt see J. Klapper in *Die Deutsche Literatur des Mittelalters—Verfasserlexikon*, II (Berlin und Leipzig, 1936), 615-620.

mediary between Italian and German humanists, and as a pioneer in the unification and standardization of the German language.

Professor J. Klapper who is preparing a definitive edition of Johann's translation of the *Stimulus* for Burdach's *Vom Mittelalter zur Reformation* was good enough to let me have the following information concerning the MSS of Johann's translation:¹⁴

1. Gotha, Bibliothek, A 27: contains the complete translation.
2. Breslau, Staats- und Universitätsbibliothek, IQ119: contains on fol. 25r-77v a selection of 21 chapters from Johann's translation.
3. Nuremberg, Stadtbibliothek, IV43N: contains on fol. 1-40r the same selection of 21 chapters.

The 21 chapters contained in the Breslau and Nuremberg MSS have been incorporated in a group of MSS which contain the missing chapters in an independent translation:

4. Munich, Staatsbibliothek, Cgm 640.
5. Munich, Staatsbibliothek, Cgm 790.

The Rochester MS belongs to this latter group; it, too, contains 21 chapters in the translation of Johann von Neumarkt and the missing chapters in an independent translation. As a matter of fact, the two translations are so different in style and quality that it probably would be comparatively easy to separate them by the internal evidence of style alone.

Even apart from its possible value in establishing the definitive text of Johann's translation, the Rochester MS should have some points of interest. As far as phonology and morphology are concerned, there is not much that would be exceptional for the date and place of origin. Of orthographical peculiarities there may be mentioned that MHG *uo*, *u*, and *ü* all three are written indiscriminately and irrationally either *u* or *ü*; the *Umlaut* on *o* does sometimes appear, but inconsistently; both MHG *i* and *ei* are written either *ei*, *ey*, *ai*, or *ay*; MHG *ie* is written mostly as *ie*, but also *ye*, *i*, or *y*. An occasional spelling *ie* for MHG *i* next to *h* or liquids probably represents a Bavarian glide.¹⁵ Bavarian, too, is the occasional darkening of *a* to *o*, two letters not always easy to distinguish

¹⁴ For this information as well as for much other help I here wish to acknowledge my indebtedness to Professor Klapper.

¹⁵ We have, on the other hand, the reverse spelling *i* for MHG *ie* next to *h*, cf. *siehe* in the first German excerpt below.

in the MS. Both the Bavarian contraction *treit* and the normal *sagt* can be found in the MS. Orthographical and dialectical criteria do not permit, in my finding, any definite conclusions on the usage of the individual scribe or on that of the *Vorlage* or *Vorlagen*.

Of considerably greater interest than the phonology of the MS is its style, vocabulary, and syntax. Different translations of the same original are a welcome touchstone by which to appraise the style of a translator and that of his time as well as the growing flexibility and adaptability of the German language. The MS itself contains an interesting illustration; for, as has been pointed out above, the second prologue or, as it might better be called, the prayer beginning *Transfige, dulcissime* is included in the MS twice and in two different translations; first as part of chapter II, 12 (fol. 105r-106r) and secondly, in the translation of Johann von Neumarkt, as chapter II, 16. These two translations present some interesting material for comparison, and their literal transcription (except for the expansion of abbreviations and the addition of some marks of punctuation) may conclude this short report. I add the Latin version from the Paris edition of St. Bonaventura's works although it cannot be regarded as the original of the German.

Stimulus Amoris:

Transfige, dulcissime Jesu, medullas animae meae, suavissimo ac saluberrimo vulnere amoris tui. Vulnera viscera animae meae, vera, et firma, et apostolica charitate: ut vere ardeat, langueat et liquefiat anima mea solo semper amore, et desiderio tui. Concupiscat, et deficiat anima mea in atria tua, cupiat dissolvi et esse tecum. Da, ut anima mea te solum semper esuriat, panem vitae coelestis, qui de coelo descendisti, panem angelorum, refectionem animarum sanctorum, panem nostrum quotidianum et super-substantialem, habentem omnem saporem, et omnem dulcorem, et omnem delectamentum suavitatis, in quem desiderant angeli prospicere. Te semper esuriat, te comedat cor meum, et dulcedine saporis tui repleantur viscera animae meae. Te semper sitiat fontem vitae eternae, fontem sapientiae, fontem scientiae, fontem aeterni luminis, torrentem voluptatis, et ubertatis domus Dei. Te semper ambiat, te quaerat, te inveniat, ad te tendat, ad te perveniat, te meditetur, de te loquatur, et omnia operetur ad laudem et gloriam nominis tui, cum omni humilitate et discretione, omne dilectione et delectatione, omni facilitate et affectu, omni patientia et pace perfecta, omni longanimitate et perseverantia usque in finem: ut tu solus semper sis mihi spes mea, gaudium meum, jucunditas mea, fiducia mea, divitiae meae, dilectio mea, quies mea, tranquilitas mea, dulcedo mea, suavitas mea, cibus meus, refectio mea, tutela mea, sustentatio mea, expectatio mea, refugium meum, auxilium meum, refrigerium meum, patentia mea, protectio mea, responsio mea, locutio mea,

meditatio mea, operatio mea, thesaurus meus, in quo solo fixa et firma, et
inumobiliter radicata sit semper mens mea, et cor meum. Amen.

Der Stachel der Liebe (II, 12)

O aller füster Jhesu Christi durch stich daz marck meiner fel mit aller-
füster und haylbarster wunden deiner lieb, verwunde die eingeweyde meiner
sele mit warer rewiger und bewerter lieb daz werlich fiche und zu flizze
mein fel allein stecz von liebe und begerung dein. begere mein felle in dein
wonung zu lost (zu last?) werden und sein mit dir allein, noch dir / du
prot dez himelischen lebens, der du pist gefügten vom himel, du prott der
engel und du speisung der heiligen fellen, du unser tegliches prot daz do
in im hat fuzzigkeit, allen smack, allen lust der fuzzigkeit, dich begern an
zu sehen die engel, stecz hunger und esse mein hercze, und mit fuzzigkeit
deins smackes werden erfüllte die eingeweyde meiner felle, durfte stecz
dich prunnen der weisheit, prunnen der kunst, sunen
des ewigen lichtes, dich flizzendes wazzer der wolluft, von fruchtperkeit
dez hawz gotez. beger dein stecz mein hercze, suche und vind dich gegen
dir und kum zu dir, gedenck dein, rede ich und wurcke alle ding in lob
und ere deines namen mit diemügtigkeit und liebe, mit fnellichkeit und
wurkung, mit gedult, frid und zu nemen, mit beständigkeit piz an daz
ende, und du pist stecz mein gancze hoffnung, mein gancz getrawen, mein
reichtum, mein lieb, mein wunsamkeit, mein freude, mein rwe, mein stillig-
keit, mein fride, mein fuzzigkeit, mein guter smack, mein speife, mein
sterck, mein zu flucht, mein hilf, mein weisheit, mein befürzung, mein
schacz in dem und unbeweglich vest und ein geisteckt sey stecz gewurczelt
mein felle, mein gedanck und mein hercz. Amen.

Der Stachel der Liebe (II, 16)

O Du allerfürster Jhesu durchstiech daz ynnerst marck meiner fel mit
der so gar senfftien und haylbarn wunden deiner lieb. verwunde die in-
geweide meiner fel mit der waren ymmer wernden und von üben ob er
gefandten lieb, daz mein fell warhaftielich prynne sene fuchte und zu
lassende werde daz sie allein vor lieb und senung noch dir alle czeit
begerend fey und hin vellig daz sie in deinem verfale wunschen und entloft
werden und mit dir zu sein. gib mir daz mein sell hunger noch dir allein,
du prott dez himelischen lebens, daz do vom hymel cummen ist, und prott
der engel, und speise der heiligen sele, unser tegliches und überwesenliches
prot, daz do hat alle fuzzigkeit der smackhaftigkeit. mein hercze müzz alle
czeit hungern und essen dich den die engel begern an zu sehen, und die
ingeweid meiner felle müssen erfülltet werden mit der fuzzigkeit deins
smackes. mein sel müzz alle czeit dürfen und begern dich prunn dez
lebens, der weisheit, prunn dez wissens, prün dez ewigen lichtes, dich flizz
der wolluft, dich vollfuzzige fruchtperkeit dez hawzes gotez. sie müzz alle
czeit noch der ¹⁰ geiticlichen wunschen, dich fuchen, dich vinden. sie muz zu
dir willen haben und zu dir kommen, dich betrachten, dich reden, und alle

¹⁰ der, in the MS d', is a misreading for dir.

ding tun und wurken zu lobe und zu eren deinen namen mit diemütigkeit und mit liebhabung, mit geringmütigkeit und mit wurcklicher tat, mit gedult, mit fried, und mit zu nemung, und mit begerung piz an daz ende. und du must mir allezeit sein mein hoffenunge mit getrawen, mein reichtum, mein liebhabung, mein freude, mein rWe, mein stilheit, mein rache, mein fuzzigkeit, mein speife, mein erkückung, mein zu flucht, mein hillf, mein gedult, mein smeckende weisheit, mein befiezung, mein schacz in dem mein gemut und mein hercze alle czeit stet veste und unbeweglich fey gewurczelt und geprophet. Amen.¹⁷

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THE AGE OF ISAAC AT THE TIME OF THE SACRIFICE

The scene of the sacrifice of Isaac has long been regarded as the supreme example of dramatic pathos in the English Cycle plays. The imagination of the playwrights seized upon the situation and enlarged upon the pleas of the young child to his father when informed that he was to be slain. The Brome play is particularly poignant in its representation of Isaac:

Kyll me, fader? a-lasse! wat haue I done?
Yff I haue trespassyd a-ȝens ȝow owt,
With a ȝard ȝe may make me full myld;
And with ȝowr scharp sword kyll me nogth.
For i-wys, fader, I am but a chyld.¹

Chester, Towneley and Dublin, though less skilful than Brome, agree in stressing the pathetic figure of the young child Isaac.

In contrast with these four cycles, however, the sacrifice scene in *York* and *Ludus Coventriae* almost wholly lacks pathos by representing Isaac as a man grown. Thus the *York* dramatist says of Isaac:

He is of eelde, to reken right,
Thyrt ȝere and more sum dele.²

¹⁷ After this note had been written and set in type, Professor Klapper's edition, referred to in the text, has appeared as vol. vi, part 3 of *Vom Mittelalter zur Reformation* (Berlin, 1939).

¹ O. Waterhouse, *Non Cycle Mystery Plays*, EETS Ext. Ser. civ, p. 42.

² Lucy Toulmin Smith, *York Plays*, Play x, lines 81-2.

When told that he is to be sacrificed, he replies:

And I sall nocht grouche þer agayne
To worke his wille I am wele payed.*

Although he admits the weakness of his flesh, his real concern is not for himself but for his father:

I knew myself be cours of kynde,
My flessche for dede will be dredande,
I am ferde þat ȝe sall fynde
My force youre forwarde to withstand.
Ther-fore is beste þat ȝe me bynde
In bandis faste, booth fute and hande
Now whillis I am in myght and mynde
So sall ȝe saffley make offerande.*

The author of the *Ludus Coventriæ* play, though making no explicit statement as to Isaac's age, represents him as voicing mature sentiments:

Almyghty god of his greet mercye
Fful hertyly I thanke þe certayne
At goddynys byddynge here for to dye
I obeye me here for to be sclayne.*

This difference between the adult Isaac which we find in *York* and *Ludus Coventriæ* and the child Isaac of the other cycles we are not justified in explaining as due entirely to the comparatively feeble imagination of these playwrights. There is ample evidence that the tradition of the adult Isaac was well grounded in earlier mediæval narratives. Thus in the *South English Legendary* it is stated in the section on "Old Testament History":

He [Abraham] ros & toke ysaac his sone. þo he was of xxx ȝere
And lad him vpon a hille. forto sle hym þere.*

The paraphrase of Old Testament History in 12-line stanzas preserved in MS. Arch. Selden B. 26 likewise pictures Isaac as a grown man at the time of the sacrifice.

The Vulgate uses the word *puer* of Isaac. This might seem decisive against the notion of an adult, but Sir Thomas Browne in

* *Ibid.*, lines 191-2.

* *Ibid.*, lines 209 ff.

* K. S. Block, *Ludus Coventriæ*, EETS Ext. Ser. cxx, p. 47, lines 145 ff.

* MS. Lambeth 223, fol. 10 b.

his *Vulgar Errors* says that *puer* "should not be strictly apprehended, . . . but respectively unto Abraham, who was at that time six score";⁷ moreover he points to the fact that Isaac was able to carry the wood for the sacrifice as clear evidence that he was full grown.

The prime authority, however, for the tradition of an adult Isaac seems to have been Josephus, who is expressly cited in the text of the thirteenth-century *Genesis and Exodus*:

Iff iosephus ne legeð me	Newe tiding, and selkuð bode:—
þor quiles he wuned in bersabe,	'Tac ðin sune ysaac in hond,
so was ysaaces eld told	And far wið him to siðhinges lond,
xx and five winter old;	And þor þu salt him offren me,
þo herde abraham steuene fro gode	On an hil þor ic sal taunen ȝe.' ⁸

The immediate source on which this Middle English narrative depended was Peter Comestor's *Historia Scholastica*, and this likewise refers to Josephus as authority for the age of Isaac.⁹ Turning to the *Antiquities of the Jews* we find that Isaac was twenty-five years old at the time of the sacrifice. When Abraham informed him that he was to be slain, Josephus continues:

Now Isaac was of such a generous disposition as became the son of such a father, and was pleased with his discourse; and said, "That he was not worthy to be born at first, if he should reject the determination of God and of his father, and should not resign himself up readily to both their pleasures; since it would have been unjust if he had not obeyed, even if his father alone had so resolved." So he went immediately to the altar to be sacrificed.¹⁰

Nevertheless, the authority of Josephus on this point was not universally accepted in the Middle Ages. Nicholas de Lyra, the celebrated commentator on the Scriptures, after misquoting Josephus as saying that Isaac was thirty-five years old, proceeds to express his own opinion that at the time of the sacrifice Isaac was still *in puerili etate*.¹¹ That there were conflicting opinions in the Middle Ages is also affirmed by Ginzberg in his *Legends of the Jews*:

⁷ *Vulgar Errors*, Wilkins ed., II, 28.

⁸ R. Morris, *Genesis and Exodus*, EETS No. 7, p. 37, lines 1281-90.

⁹ Migne, Patrol. Lat. cxcviii, col. 1104.

¹⁰ Whiston translation, Bk. I, Ch. XIII.

¹¹ *Postilla super Vetus Testamentum*, Genesis xxii.

Great emphasis is laid in the sources on the fact that although Isaac, at the time of the Akedah, was no longer a lad, but a grown man (different views are given as to his exact age . . .) yet he willingly submitted to his father's wish. In the Akedah legends two currents are to be distinguished; according to one, Abraham is the hero, while in the other Isaac is glorified.¹²

The evidence shows that the same two currents are in the Middle English versions of the story and that the dramatists of the *York* and *Ludus Coventriæ* plays based their conception of the age and attitude of Isaac on sound authorities rather than stumbled into it because they were lacking in dramatic perception. In the narrative versions of the story the difference in point of view is not so important; but in these two plays it is essential to keep in mind that Isaac, not Abraham as the reader is so likely to assume, is the hero.

Even in the Brome play we may have a vestige of the tradition of the adult Isaac in Abraham's insistence on binding Isaac "That thou schuldyst not let [me], my child,"¹³ since a child could hardly offer serious hindrance to the father; moreover the "martyrlike spirit of consecration"¹⁴ shown by the Brome Isaac belongs more naturally to an adult than to a child. Clearly it is important for the readers of the plays dealing with the sacrifice of Isaac to be conversant with both traditions.

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OLD FRENCH *la* (*laa*); MODERN FRENCH *layette*

The curious words *la* and *laa*, which are not found in Godefroy, occur no less than five times in the 13th century *fabliau*, *Del fol vilain*, of Gautier Le Leu.¹ The bride in the *fabliau* has placed a mouse in a *la*:

¹² v, 249, n. 229.

¹³ Waterhouse, *op. cit.*, p. 46, line 246.

¹⁴ Margaret Dancy Fort, "The Metres of the Brome and Chester Abraham and Isaac Plays," *PMLA*, **XLI**, 833.

¹ Cf. *RR.*, xv (1924), 30 f.

206 Et cele qui assés savoit,
 En une *la* qu'ele avoit,
 Que ses amis li ot tramise,
 A une grande soris mise,

Her husband, upon her request, goes to her house to get it:

275 Le *laa* prent, si s'en retorne.

On the way back the mouse is restless:

291 Et li soris pas ne reposse
 Qui en le *la* estoit enclose.

The husband opens the *laa*:

305 Puis a le *laa* descoverte,
 Si l'a trestote en ample overte.
 A icest mot li soris saut;
 Tantost con le *laa* li faut,
 S'est volee tote sovine . . .

In the first passage above, verse 207 lacks a syllable which can be supplied by substituting *laa* for *la* or by merely replacing *qu'* by *que*. But the form *la* is attested in verse 292.

These words *la* and *laa* have every appearance of being late comers in Old French. In fact there is no doubt that they represent colloquial and popular variants of Middle Dutch *lade*, as the following notation in the dictionary of Verwijs and Verdam shows:² *Lade* (*la*, *laeye*, *laey*, *lay*) . . . in de spreektaal ook *laai*, *la* . . . *Kist*, *kistje* . . . Further³ it is stated that *laai* in the popular speech (in de volkstaal) corresponds particularly to *laeye*. The meaning 'box' (*kist*) fits perfectly the *la* and *laa* of our passages. The final syllable of *laa* (= *laai*) may be explained as a reduction of the diphthong *-ai* to *-a*, in the pronunciation of the dialect of Hainaut, the region of the author of the *fabliau*, Gautier Le Leu.⁴

La and *laa*, occurring in a *fabliau* destined for recitation before the people, were undoubtedly in popular use in Hainaut, in the

² *Middelnederlandsch Woordenboek* van wijlen Dr. E. Verwijs en Dr. J. Verdam. Vierde Deel, s'Gravenhage, 1885-1912, IV, col. 21, 22, 23, *Lade*.

³ *Ibid.*, IV, col. 40, *Laeye*.

⁴ This is a trait widely remarked in the east and northeast, both for *ai* final and in the interior of words. Cf. A. Långfors, *Li Regres Nostre Dame*, Paris, 1907, LIII and LXXXIV. Cf. *Del Fol vilain*: *lasqa* (*je*) 256, *sara* (*je*) 303, *sa* (*je*) 367.

13th century. Old French *laie* (mod. *laie*) and *laiete* (mod. *layette*) which have been derived from Flemish *laeye*,⁵ another variant of Middle Dutch *lade*, do not appear in texts before late in the 14th century.⁶ It is possible that *laeye* is the etymon of *laie*, but *laiete* (mod. *layette*) is best explained as a diminutive built directly on *la*. A form *laette* is attested in a document of Bouconville (Meuse) of 1485,⁷ and *leaite*, found several times in a Lorraine text of 1471-1472, seems to be a dialectal variant of *la + ete*. Palsgrave,⁸ in the 16th century, points out that the pronunciation of *laiete* is *la + iette*, and modern Walloon has *laiette*.⁹ The *Atlas linguistique, carte 1304*, at point 102, in the Nièvre, shows *āyet* (fem.) with open *a* bearing the accent, and with aphaeresis of *l*, confused with the article, and on the same *carte* (1304), *yēt* and *yēt*, which appear at various points in the centre and towards the west, doubtless represent *la-yette*, with aphaeresis, this time of *la*, construed to be the article, but which is another evidence that OF *la*, the original simplex, had maintained its integrity.¹⁰

Medieval forms *laiete* and *layete* would represent *la + ete* with the glide sound *y* between the vowels in hiatus, which is so fre-

⁵ W. Meyer-Lübke, *Rom. Etym. Wörterb.*, 3d ed., no. 4849.

⁶ According to the examples cited by Godefroy and the *Dictionnaire Général*.

⁷ The variants of *laiete* which we discuss, are taken from the texts cited by Godefroy, *Dict.*, IV, 700 b, unless other sources are indicated.

⁸ As cited by Littré, *Dict.*, under *layette*.

⁹ Cf. Littré, *loc. cit.* Walloon *lāss* (Remacle, Forir), *lāse* (Grandgagnage) and Liégeois *lāsse*, all in the sense of 'box,' are evidently not phonological developments of Middle Dutch forms. M. Haust (*Dict. liégeois*, II, 361) hypothesates a * *laye* for *lassē* and supposes analogy with *beūse* 'boîte.' These Walloon forms may well have been built on *la*. As analogical influence, might be mentioned *casse*, *chasse*, *cassette* (cf. Liégeois *lassète*) from L. *capsa* 'little box,' which are amply represented in the modern patois of the north and the northeast. Cf. Wartburg, *FEW*, II, 310 b.

¹⁰ A patois form of approximately the same region, *liette* (= palatal *l + et* in the *Atlas*) would then be a reconstitution of *l + yet*, probably due to the influence of *layette* of the literary language. Godefroy gives several examples of *liette* (*liete*) in texts as early as the 16th and 17th centuries. There is the possibility that *liette* may in some patois be the product of a regular phonological development. In the Mâconnais, for example, where *layette* appears as *liette* (*tiroir*), I note such forms as *fillette* (= *feuilletete*), *rioute* (OF *reorte*), *siaton* (dim. of *soellye* = *seau*); cf. E. Violet, *Les Patois mâconnais*, Paris, 1936.

quently noted in the medieval dialectal texts of the northeast,¹¹ and which is represented in Modern French *bayer* (OF *baer*; cf. OF *baee, baiee, bayee*), *déblayer* (OF *desbleer, desblaer, desbloier*) and *cahier* (OF *quaer, caier, cayer*).

Laette, laiete (mod. *layette*), as early examples show, meant a box used for any purpose (relics, money, powder, papers, etc.) as did *la*. Modern meanings of *layette* (patois *āyet, yēt, liette*) are all readily traceable to this.¹²

We owe the preservation of the two 13th century forms *'a* and *laa* in the *fabliau* to metrical reasons. Being popular and colloquial words, it is not surprising that they are rare in the literary texts.

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NOTE ON THE TEXT OF THE FAMOUS HISTORY OF
SIR THOMAS WYATT

It has been generally accepted that *The Famous History of Sir Thomas Wyatt*, published in 1607 as by Thomas Dekker and John Webster, represents a condensation or rewriting of *I and II Lady Jane*, paid for by Henslowe in October, 1602.¹ Studies attempting to determine the extent of the work of each author have been markedly unsuccessful.² In view of the fact that Henslowe named

¹¹ Cf. M. Wilmette, *Etudes de philologie wallonne*, Paris, 1923, 63, 131; W. Meyer-Lübke, *Grammaire des langues romanes*, Paris, 1890, I, 323; A. Bayot, *Le Poème moral*, 1929, LXXXVI.

¹² The meaning in the patois is *tiroir, coffre*. In French *layette* means the contents, especially "bonnets, langes, robes, etc. pour un enfant nouveau-né" (*Dict. Gen.*).

¹ E. K. Chambers, *Elizabethan Stage*, II, 227; E. E. Stoll, *John Webster*, pp. 47, 49; F. E. Pierce, *The Collaboration of Webster and Dekker*, *Yale Studies in English* XXXVII; F. L. Lucas, *The Complete Works of John Webster*, IV, 239; F. E. Schelling, *Elizabethan Drama 1558-1642*, I, 287. Record of the Henslowe payment: W. W. Greg, *Henslowe's Diary*, I, 183.

² E. E. Stoll, *op. cit.*, p. 55, says that there is no one thing in the play that we can claim with any degree of assurance for Webster. F. E. Pierce, *op. cit.*, p. 159, gives most of six scenes to Webster, but he concedes that some of the scenes were certainly retouched by Dekker. F. L. Lucas, *op. cit.*, IV, 241, sees possible signs of Webster's hand in four scenes

five men (Chettle, Dekker, Heywood, Smith, and Webster) that received pay for *I Lady Jane*,³ it is not surprising that efforts to separate with exactness the work of the authors named on the 1607 title page have failed.

The problem of collaboration is further complicated by the fact that the 1607 edition is a "bad" text.⁴ Because of the nature of the faults in the text, it is inconceivable that it was printed from the MS of Dekker and Webster, or from a transcription of their copy.

Aside from the sketchiness of the plot, the corruptions in the text consist chiefly of (1) mislining of the verse,⁵ and (2), in some cases, wrong assignment of speeches.⁶ This list does not take into account the usual printer's errors, which do not affect this study. If the modern reader is not too much offended by verse garbled in the lining, and if he reads "by ear" with a fair amount of tolerance for an occasional hiatus in the action and tolerance for promised

and concludes: "but to try to prove more definite details of his [Webster's] share is, I think, merely, 'weaving nets to catch the wind.'"

³ W. W. Greg, Henslowe's *Diary*, I, 183.

⁴ M. L. Hunt, *Thomas Dekker*, p. 76, remarks about the bad condition of the text; and F. E. Schelling, *op. cit.*, I, 288, lays the condition of the text to the censor's excisions. Leo Kirschbaum ("A Census of Bad Quartos," *RES*, XIV, 33-35) gives *Sir Thomas Wyatt* as one of the "bad quartos" and quotes lines "well reported" and a short section of the play "obviously corrupt." He quotes Mary F. Martin, who holds that the "poor style . . . points very clearly to the piracy of the play," "*If You Know Not Me You Know Nobodie* and *The Famous Historie of Sir Thomas Wyat*" (*Library*, 4th ser. XIII, 274), and Madeleine Doran, who believes both the named plays to be reported texts (*If You Know Not Me, You Know Nobody*, Malone Society Reprint, 1935, p. xviii). Instead of placing *Sir Thomas Wyatt* in the category of pirated or surreptitious texts, this present note, while admitting reporting of a sort, suggests that the play was not pirated for the printer but that the copy furnished the printer was a version of the play shortened by a traveling company for performance in the provinces. In other words, *Sir Thomas Wyatt* presents a corrupt, but legitimate, text, a legitimate text in the sense that we have the play as it was last acted. That we do not have the play as it was originally written by the dramatists is obvious.

⁵ The faulty lining appears throughout the text. Notable examples are to be found on A2, A2v, B, and B2.

⁶ On A3, Arundel is given a speech belonging to Suffolk; on A4, Guilford is given a speech that belongs to Jane.

incidents which do not occur as the action goes forward,⁷ he will find the play as satisfactory as the average Elizabethan historical play cobbled by five play craftsmen to meet a vogue in popular history plays.⁸ In other words, there is nothing in the text that could not have been cured by fast acting on the part of players familiar with the assignment of the speeches, who were accustomed to speak, not to write, verse, and who presented the play before a none too critical audience that already knew the story. The implication here is that the play is far less satisfactory as a text for reading than it was as a vehicle for acting under conditions to be pointed out.

It is the purpose of this note to suggest that the condition of the text and the difficulties encountered in determining the individual work of the named collaborators are to be explained by the history of the play as it changed form and had varying fortunes in the hands of the Companies to the time of its publication.

I Lady Jane was paid for by Henslowe for Worcester's Men playing at the Rose in the fall and early winter of 1602.⁹ A payment for a *Part II* was advanced.¹⁰ *Sir Thomas Wyatt* was printed as "Plaied by the Queens Maiesties Seruants."¹¹ There is so much of *Lady Jane* in the printed play, and Sir Thomas Wyatt must certainly have figured prominently in a *Lady Jane* play, that critics have not hesitated to connect the titles and to consider the printed play as a revision of *Lady Jane*.¹² The identification is made more probable by the fact that, while we have the names of two companies connected with the play, only one acting personnel was involved, since Worcester's Men late in 1603 became the Queen's Company with only a few changes in actors. The personnel of the Queen's Company remained virtually the same until after 1609.¹³

⁷ M. L. Hunt, *op. cit.*, p. 76, remarks on the lack of a coronation scene for Queen Mary and the non-appearance of King Philip after both the coronation scene and Philip are promised on the title page.

⁸ Schelling, *op. cit.*, I, 287-8. The relation of the play to other histories is discussed by E. E. Stoll, *op. cit.*, pp. 46-7.

⁹ W. W. Greg, *op. cit.*, I, 183.

¹⁰ E. K. Chambers, *op. cit.*, II, 288, has conjectured that the *Part II* was never completed.

¹¹ Title page of the 1607 edition.

¹² See note 1, above.

¹³ J. T. Murray, *English Dramatic Companies 1558-1642*, I, 52-3, 185, 187.

The play in some form, under some title, seems to have been the playing property of the same group of actors from 1602 to its publication as *The Famous History of Sir Thomas Wyatt*, 1607.

Worcester's Men, who owned the *Lady Jane* play, or plays, acted at the Rose until March 16, 1603, when they moved to The Boar's Head.¹⁴ After May 26, when London was suffering from the plague, Worcester's Men played in the Provinces.¹⁵ When the actors appeared in London as the Queen's Company about April, 1604, they played at the Curtain,¹⁶ an old out of date theatre. The Queen's Company was essentially a travelling company.¹⁷

The nature of the present text: indifferent lining of verse; careless assignment of speeches; hiatuses in the plot; length of the play (1475 lines, Pearson reprint edition), all suggest an actors' built version of a play (or two parts) shortened for performances in the Provinces.

The hypothesis is that no professional writer's hand appeared at all in the MS from which the 1607 text was printed. Both Dekker and Webster were writing for the Children of Paul's in 1604 (*Westward Ho*), and the present text would scarcely warrant the labors of both or either of these highly professional men, who certainly knew how to write lines of verse. The Company was made up of actors perfectly familiar with the lines and with the general plot of *Lady Jane*; they knew the requirements for a version to be acted by a travelling troupe; and it must have been a simple task for them to combine their efforts to produce a shortened version acceptable to the yokels in the Provinces, or even to the crowd at the Curtain. A version made by the important players selecting scenes and reciting familiar lines to a writer who did not know, or was indifferent, about the lining of verse would have been simpler and more economical than a textual revision of the prompt-book of *Lady Jane*.

Exactly when the shortened actors' version was put into the manuscript form from which the 1607 edition was printed is a difficult question. The possibilities are: (1) when Worcester's Men moved to The Boar's Head; (2) when they left The Boar's Head for the

¹⁴ *Ibid.*, I, 55.

¹⁵ E. K. Chambers, *op. cit.*, II, 229; J. T. Murray, *op. cit.*, I, 55.

¹⁶ J. T. Murray, *op. cit.*, I, 186.

¹⁷ *Ibid.*, I, 187.

Provinces, or while they were touring; (3) after becoming the Queen's Company, any time to the publication of the play; (4) the copy may have been hastily compiled just before printing, after the Company decided to release it to the printer. The wrong assignments of speeches may represent either ignorance or oversight in hasty last minute editing of the copy.

The possibilities and probabilities seem very great that *The Famous History of Sir Thomas Wyatt*, 1607, was printed from an actors' built version of a Wyatt-Lady Jane plot shortened for performance in the Provinces. The title-page ascription to Dekker and Webster went back to the remembered work of those two dramatists in the original version, or versions, of 1602.

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IZAAK WALTON, *PROCHEIN AMY*

The usually mild and tolerant Izaak Walton occasionally spoke somewhat sharply of the law and lawyers. At the beginning of the *Compleat Angler*, for instance, he makes PISCATOR say:

the Primitive Christians . . . were (as most *Anglers* are) quiet men, and followed peace; men that were too wise to sell their consciences to buy riches for vexation, and a fear to die. Men that lived in those times when there were fewer Lawyers; for then a Lordship might have been safely conveyed in a piece of Parchment no bigger than your hand, though several skins are not sufficient in this wiser Age.¹

And in his will Walton refers to "the extreme crewelty of the Law of this nation."²

A suspicion that such remarks were inspired at least to some extent by personal experience with the law's asperities is confirmed by the discovery that from 1648 to 1650 Walton was engaged in a long, troublesome, and unsatisfactory lawsuit, about which nothing has previously been reported. It may have been of this very suit that he was thinking when he wrote: "I became like those men that enter easily into a Law-sute, or a quarrel, and having begun, cannot make a fair retreat and be quiet, when they desire it."³

¹ *Compleat Angler*, 1653, pp. 8, 9.

² The manuscript is in the Harvard College Library.

³ "Epistle to the Reader," *Lives*, 1670.

At any rate, as I have pieced it together, the case began with the marriage of one Nicholas Lewis, Esquire, of Eglwysillan, County Glamorgan, Wales, to Martha Fortescue, one of the daughters of Sir Nicholas Fortescue, the elder (1575?-1633), chamberlain of the exchequer.⁴ Sir Nicholas agreed to endow her with a marriage portion of £1000. Later, apparently because Nicholas Lewis could not be trusted with the money, an arrangement was made whereby Sir Nicholas retained the £1000, so that it would come to the children by the marriage, meanwhile paying Lewis interest upon it. Later still Sir Nicholas paid Lewis £300 of the £1000 to help him out of debt. In 1633 Sir Nicholas died, still in possession of the remaining £700, and having appointed as executors Sir Basil Brooke, of Madeley, Shropshire; Walter Brooke, Esquire, of Lapley, Staffordshire (both dead by 1648); Francis Plowden, Esquire, of Shiplake, Oxfordshire; and William Lake, Esquire, of London. According to Izaak Walton's allegation to the Court of Chancery, November 20, 1648,⁵ from which the above facts are taken, these executors colluded to take the revenues of the estate, and also to raise upon it some £8000, during eight or nine years. They did, however, about 1639, pay Nicholas Lewis £300 of the £700 still due him as dowry, promising the rest.

On August 9, 1645, Nicholas Lewis made his will,⁶ bequeathing to his daughter Martha the £400 still due, and some time thereafter died. But the executors he had appointed—Francis Finch, of Russcoke, Worcestershire, and Edmond Fortescue, Esquire, of Kidderminster, Worcestershire—refused to serve, as did his wife later. Upon this Walton appears in the case. On June 14, 1648, he was granted letters of administration of Lewis's estate,⁷ which show that in the meantime he had been appointed "prochein amy" ("next friend"), or guardian,⁷ of the children, Nicholas and Martha.

Whether, as this implies, he was a near relation of the Lewises is not known. Thus fortified, however, he presented in Chancery on

⁴ See *DNB*, xx, 47-8.

⁵ Public Record Office, *Chancery Proceedings 1649-1714*, Collins 101/96.

⁶ Principal Probate Registry, Essex 101 (August, 1648).

⁷ "To constitute a Prochein Amy (or Guardian) the person intended, who is usually some near relation, goes with the infant before a Judge." Sir T. E. Tomlins, *Law Dictionary*, 3rd edition, London, 1820, art. "Prochein Amy."

November 20, 1648, the long allegation referred to above, in which he petitioned that Plowden and Lake be subpoenaed to appear and answer his charges. After various delays on their part (recorded in *Decrees and Orders* of the court),⁸ the matter at last came to a hearing on May 18 and 20, 1650, a year and a half later.⁹ Walton produced a witness, Richard Collier, who swore that Plowden had signed and sealed an agreement to pay the £400. This Plowden denied, and a trial to determine whether he had or had not was set for the next Oxford Assizes. In the meantime Walton unearthed "a deed . . . under the defendant's hand and seal which will give an end to the differences," as he alleged in his petition of July 23, 1650, asking that it be accepted by the court.¹⁰ His request was denied. As, unfortunately, the records of the Oxford Assizes of that period have been lost, we shall probably never know whether Martha Lewis got the £400 or not, and I have been unable to trace the matter any further.

Our principal concern in the case, however, is not with Martha Lewis, but with Walton. In the first place, as has been said, it suggests a personal background for his *obiter dicta* about the law. In the second, it links him, and in an unsuspected capacity, with some persons about whom his biographers have heretofore known nothing. We can only guess at the causes for this linking. It is not impossible that he was related to the Lewis or Fortescue family, for little is known of Walton's family tree. At any rate, it is interesting to recall that Sir Nicholas Fortescue had a house in Fetter Lane,¹¹ and that Walton lived in the very next street, Chancery Lane. In the same sort of connection, it is also interesting to learn that a Francis Finch was living nearby in 1621 and 1625.¹² He may have been an ironmonger,¹³ which (as Walton was a member

⁸ Public Record Office, *Court of Chancery, Entry Books of Decrees and Orders*, 1648B, p. 439; 1649B, pp. 201 (two entries), 453b, 361.

⁹ *Ibid.*, 1649B, pp. 611b, 612a, 691b.

¹⁰ *Ibid.*, 1649B, p. 1036.

¹¹ *DNB*, xx, 48.

¹² Public Record Office, *Exchequer King's Remembrancer Subsidy Rolls*, Lay Series V (London), Farringdon Without, 19 James I (E179.147/505) and 1 Charles I (E179.147/537).

¹³ The entry just above his in the 1625 roll is "Robert Greene, Ironmonger"; after Finch's name, and under the word "Ironmonger," appears a mark which may be intended for a quotation mark.

of the Ironmongers' Company) suggests that honest Izaak may have been performing a fraternal kindness for the widow of a former member. Whether Nicholas Lewis was a member of the Company, however, is not known, and since this Francis Finch may have been neither an ironmonger nor the same man whom Lewis appointed executor, such speculation rests upon extremely tenuous grounds. Yet one who studies Walton's life learns that he tended to make fast and lifelong friends of his neighbors. The "Mr. Adams," for instance, who (with "Mr. Churchell") represented Walton in this case, was probably the "William Adams Attorney" whose name appears just above Walton's in the Lay Subsidy Roll of 1625 whence comes part of our information about Finch.¹⁴

Finally, the facts of the case supply a little information about Walton's whereabouts at the time in question. Anthony à Wood said that Walton left London in 1643 "and lived sometimes at Stafford, and elsewhere, but mostly in the Families of the eminent Clergymen of England."¹⁵ This case, however, indicates (as do facts which I have accumulated in another place)¹⁶ that he was probably in London after 1643 more than has generally been supposed. On the whole, while this lawsuit is trivial in itself, its implications concerning several of Walton's years are fresh and interesting.

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PRÉVOST'S *MÉMOIRES POUR SERVIR À L'HISTOIRE DE LA VERTU*

In the spring of 1762 the Abbé Prévost published in four volumes at Cologne a translation entitled *Mémoires pour servir à l'histoire de la vertu*.¹ This was a rendering of one of the most successful

¹⁴ See Note 12.

¹⁵ *Athenae Oxonienses*, 1813-20, I, 698.

¹⁶ *The Life of Izaak Walton*, Ph. D. Thesis, Cornell University, 1938, pp. 153-179.

¹ This novel was included by Bernard d'Héry in Prévost's collected works of 1783-1785, apparently not as a translation but as an original work by

of the works of the Richardson school, Frances Sheridan's lachrymose *Memoirs of Miss Sidney Bidulph* (1761), a novel which has been remembered because of Dr. Johnson's protest against the suffering it caused its readers. The translation gained immediate popularity. It was described as another triumph for the little Abbé by *l'Année littéraire*² and the *Mercure de France*;³ it provoked a rival translation from the pen of René Robinet;⁴ and Bachaumont, although observing that the book was inferior to others of Prévost's composition, remarked that it was enjoying a "grande vogue," and that it was "le livre du jour."⁵ The only expression of unqualified disapproval seems to have come from Grimm, who condemned the novel as a bad imitation of Richardson, and found Prévost's translating discreditably inaccurate.⁶

It seems to be generally believed that the *Mémoires pour servir* is an "adaptation rather than a strict translation"⁷ and that it

the Abbé himself. A number of subsequent writers, evidently misled by d'Héry, have believed that Prévost was the author of the novel. Among these are Quérard, *La France littéraire*, VII, 342 [elsewhere, however, Quérard makes the correct attribution]; Barbier, *Dictionnaire des ouvrages anonymes* (3d ed.; Paris, 1882), III, 240; and Joseph Texte, *Jean Jacques Rousseau et les origines du cosmopolitisme littéraire* (Paris, 1895), p. 274.

² 1762, III, 289, 320-321.

³ July, 1762, I, 84.

⁴ Robinet's translation, entitled *Mémoires de Miss Sidney Bidulph, extraits de son journal*, was published in three volumes at Amsterdam in 1762. In 1768 Robinet also translated Mrs. Sheridan's sequel, which had just appeared. See Henry Harrisse, *L'Abbé Prevost: Histoire de sa vie et de ses œuvres* (Paris, 1896), p. 409. This translation of the sequel was included, strangely enough, in the collected editions of Prévost's works.

⁵ *Mémoires secrets*, I, 76.

⁶ Grimm writes: "On prétend que la traduction est de M. l'abbé Prévost, et l'on a de la peine à le croire, parce qu'elle est remplie de négligences qu'on ne peut pardonner à un écrivain aussi exercé, aussi facile et aussi correct que M. l'abbé Prévost." (*Correspondance littéraire*, ed. Maurice Tourneux, Paris 1878, v, 98.) Undue importance must not be attached to the strictures of Grimm, who, in 1762, was engaged in his historic quarrel with Rousseau. He had recently written with sweeping condemnation of *La Nouvelle Héloïse*, and he is now able to find in the new novel of sensibility the same faults which he had found in Rousseau's masterpiece. He condemns them both as among the "mauvaises copies" which the novels of Richardson have had the ill fate to inspire.

⁷ Ernest A. Baker, *The History of the English Novel* (London: H. F. & G. Witherby, 1934), v, 144.

thus forms a parallel to Prévost's versions of the novels of Richardson. In his *Clarisse* and *Grandisson*, as Mr. Frank Howard Wilcox has pointed out,⁸ the translator made excisions and alterations at will. He omitted details which were repetitive or merely episodical, details which although contributing to the understanding of character and situation delayed the action. He left out pedantic quotations, scraps of poetry, and many pages of moral reflections. He also omitted or greatly altered scenes of passion in which the libertine attempted the virtue of the heroine or scenes of coarse realism which might have given offense to fastidious readers. He thus cut away about one-tenth of *Clarissa* and about one-half of *Sir Charles Grandison*, and incidentally got rid of nearly all that was most characteristic of Richardson.

When we come to examine his treatment of Mrs. Sheridan's novel, however, we find a remarkable contrast. Here he makes no excisions of importance, but follows the original, paragraph for paragraph and sentence for sentence, through almost the entire novel. Alterations are numerous but of small significance, affecting the style rather than the subject matter. Prévost made no attempt to obtain French equivalents for Mrs. Sheridan's colloquialisms and racy epithets, but removed all such expressions in favor of a concise, decorous prose which was more in conformity with eighteenth-century French ideals of the classical style. His method of translating may be illustrated by a few of the changes he makes. An indignant declaration: "I see plainly that old piece of formality, Lady Grimston's infernal shrivelled paw in all this!"⁹ is toned down to "Je ne reconnois que trop, dans toute cette aventure, l'infendale main de la Grimston."¹⁰ "The dean is as frolick as May-day"¹¹ becomes "Le doyen rajeunit de gaieté."¹² Where the villainess was dubbed "the undaunted Jezebel,"¹³ the Frenchman with more courtesy calls her "l'effrontée."¹⁴ Moreover, "and the crocodile pretended to drop a tear"¹⁵ is altered to "ici la tendre Goring prétendit verser une larme."¹⁶ Modifications similar to these occur on every page and form by far the largest category of

⁸ "Prévost's Translations of Richardson's Novels," *University of California Publications in Modern Philology*, XII, No. 5 (1927), 341-411.

⁹ *Memoirs of Miss Sidney Bidulph* (3d ed.; London, 1767), I, 195.

¹⁰ *Oeuvres choisies* (Amsterdam and Paris, 1783-1785), XXX, 160.

¹¹ I, 190.

¹² II, 47.

¹³ II, 98.

¹² XXX, 155.

¹⁴ XXX, 312.

¹⁵ XXX, 355.

variants between the two texts. There are others, of course. The translator occasionally removes a sentence which borders on the "low," or he strikes out a passage of specific and slightly wearisome detail. Occasionally too he alters a passage which relates to the Roman church, although there seems to be no consistency on this point.

There are a number of alterations which reflect the Frenchman's desire to avoid offending national sensibilities. He deletes a few miscellaneous slurs at France. Thus "the wine was excellent; not that poor sort which is commonly drunk in France"¹⁷ becomes simply "le vin étoit excellent."¹⁸ "The ladies in France do not think it any disgrace to have lovers"¹⁹ is altered to "Les dames, en France, ne se croient pas déshonorées par l'amour qu'on a pour elles."²⁰ A few insults to the English are inserted. A character who is called "the greatest villain in England"²¹ is styled more inclusively "un des grands vilains d'Angleterre."²² The parlor of an English mansion is described as excessively cold because it has been newly washed, and Prévost adds "suivant l'insupportable usage de notre nation."²³ The translator once or twice inserts a sly reference to Americans, their bad manners and their fondness for strong drink. One of the characters, an eccentric West Indian, deliberately calls for his pipe with the intention of annoying a fastidious English lady with tobacco smoke. Here Mrs. Sheridan wrote "I took it for granted the compliment was meant for Lady Sarah."²⁴ This appears in the French as "Je n'ai pas douté que son compliment Américain n'eût rapport à miladi."²⁵ A similar insertion reminds the reader of the liberal use of wine among Americans. The English novelist had written: "He [the West Indian] had sent me in the morning a hamper of excellent wine, and seemed to relish his bottle with an extraordinary good goust."²⁶ Referring it would seem to the consumption of wine in the semi-tropical parts of the New World, Prévost altered the passage to "Il paroît qu'à l'exemple de tous nos américains, il n'a pas d'aversion pour la bouteille."²⁷

As Grimm's remarks would lead us to believe, there are occa-

¹⁷ II, 120-121.

²¹ III, 226.

²⁵ XXXI, 295.

¹⁸ XXX, 373.

²² XXXI, 342.

²⁶ III, 122.

¹⁹ II, 143.

²³ XXXI, 110.

²⁷ XXXI, 249-250.

²⁰ XXX, 392.

²⁴ III, 174.

sional variants which simply represent errors of translation. Prévost evidently worked with his usual haste and committed a number of minor blunders.²⁸ He thus rendered "by-the-bye"²⁹ as "par accident";³⁰ and "an immensity of vanity and frothy chat"³¹ as "une abondance de froids récits."³² Pall Mall becomes "la rue Pall-Mall,"³³ and the Haymarket "le marché au foin."³⁴ And for such an every-day idiom as "I was nettled at the question"³⁵ he was capable of writing, "Je me suis trouvée dans quelque embarras."³⁶ On the whole, however, these "negligences" are by no means as frequent as the censure of Grimm would lead us to believe.

It is clear that the translator made a good many minor changes in his text and that most of these changes were involuntary. There are a few alterations, however, which were made deliberately. A firm believer in the irresistible power of the passions, Prévost was by no means satisfied with the tranquil manner in which the heroine of the English novel sacrificed love on the altar of duty. Accordingly he inserted "Que faire! Quel moyen de l'oublier?"³⁷ amid her mild complaints upon the loss of her lover. He was shocked, moreover, at certain light-hearted descriptions of the follies of society which the heroine penned when presumably she should have been broken-hearted. Doubtless preferring the orgies of grief into which his own hapless lovers were plunged, he introduced a passage which explained away such levity.

Le travail, mes livres, ma plume, n'en remplissent pas tous les instans. Mais comptez que votre amie sera vertueuse, malgré les révoltes de son cœur; & sans le secours des leçons de miladi. A la vérité, le fond de mon humeur est un peu changé: cependant je sais reprendre l'air de gaieté en quittant ma solitude; & vous pouvez remarquer vous-même, qu'en vous écrivant j'aspire à vous égayer aussi. Je n'ai pas d'ailleurs un grand usage à faire ici de mon air joyeux. Les matins & les soirs sont du même ton.³⁸

²⁸ F. H. Wilcox, *op. cit.*, pp. 353-354, points out that Prévost's translations of *Clarissa* and *Sir Charles Grandison* are "full of errors." He attributes this deficiency to the haste with which Prévost worked and to his slightly imperfect knowledge of English. Apparently Prévost is no more inaccurate in the *Mémoires pour servir* than he had been in his previous translations.

²⁹ II, 291.

³² XXX, 30.

³⁵ I, 171.

³⁸ XXX, 105.

³⁰ XXXI, 89.

³³ XXXI, 256.

³⁶ XXX, 138.

³¹ I, 47.

³⁴ XXXI, 261.

³⁷ XXX, 143.

In like manner when the young lady receives the not unwelcome command that she marry the man with whom she has long been in love, she exclaims to herself: "Ciel! quel excès imprévu de félicité!"³⁹ Except for these slight attempts to intensify the heroine's grief, Prévost makes no additions to *Sidney Bidulph*.

In translating Richardson, Prévost discarded passages which obstructed the narrative or which were otherwise objectionable to French taste. His *Mémoires pour servir*, however, contains no alterations of any importance. In an age of unlicensed translation, it stands out as remarkably faithful to the English original. The statement that it is an adaptation rather than a strict translation is therefore unsupported by the facts.

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NOTE ON THE ETYMOLOGY OF NAMES IN VOLTAIRE'S *ZADIG*

The possibility of Hebrew origin for some of the proper names in *Zadig* seems to have largely escaped the notice of commentators. Such an origin is quite probable for one name, for which no solution has as yet been proposed, and seems at least possible for two other names.

Ascoli's note to the character Almona is: "Je n'ai pu déterminer l'origine de ce nom."¹ Almona is evidently the Hebrew word *almonoh*, which means "widow." Voltaire, in fact, speaks of "la veuve Almona." That Voltaire did glean Hebrew words here and there is shown by his display of Hebrew terms in the *Dictionnaire Philosophique* (e. g. *Eloïm*, *Haddebarim*, *Vaïcra*).

For the name Azora, Ascoli has this note:

Encore un nom de couleur orientale au gré de Voltaire. Le nom d'Azor, illustré par des contes du XVIII^e siècle, avant la comédie de Marmontel, est aussi le nom d'une ville de l'ancienne Palestine; sans parler du fondateur de Ninive et de l'Assyrie, Assur.²

Price, on the other hand, suggested that the name is drawn from

³⁹ XXXI, 379.

¹ Voltaire, *Zadig*, éd. crit. de Georges Ascoli (Hachette, 1929), II, 90.

² *Ibid.*, II, 17.

the expression *appeler azor*, and linked Azora to Voltaire's experience with Mlle Livry, an actress.³ Another possibility is that the name is taken from the Hebrew *hatsoroh*, "the affliction" or "the woe." The meaning, taken figuratively, fits in very well with the character of Zadig's first wife, who, after having criticized the faithlessness of a widow of Ephesus, is ready to cut off the nose of her supposedly dead husband to save the life of a prospective lover. The dropping of the initial *h* from *hatsoroh* may be explained as an attempt to make the names analogous to the others beginning in *A*: Asrael, Arimaze, Astarté, Almona, Arbogad. In addition, it must be said that Voltaire is not always very accurate in his transcription of Hebrew words—cf. the writing of *Yerushalaïm* (Jerusalem) as *Hershalaïm*.⁴ The Hebrew word, then, is as close to the name of the character as any of the other suggestions and seems suitable as an epithet.

For the name Zadig, both Ascoli⁵ and Price⁶ give as ultimate source the Arabic words *Seddk*, "faithful and authentic witness," and *Sadik*, "righteous one." Ascoli attributes the initial *Z* to the vogue of names in *Z*, e. g. Zaïre, Alzire, Zamore. Price, following the theory that more than one factor may have entered into any one name, proposed in addition to the Arabic origin the Hebrew name Zadoc, founder of the Sadducees. He pointed out that this Hebrew name has the meaning of "just man."⁷ It is indeed possible that Voltaire was influenced by Hebrew in forming the name of his hero. However, the common Hebrew word *tsadik*, "righteous one," seems closer to the name Zadig than is Price's suggestion.⁸

Thus, when Voltaire spoke of Hebrew as "votre détestable jargon,"⁹ he apparently forgot that he had already made use of it, probably for one name, Almona, and possibly for two others, Zadig and Azora.

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³ Price, W. R., *The Symbolism of Voltaire's Novels* (Columbia U. Press, 1911), p. 120.

⁴ Voltaire, *Dictionnaire Philosophique*, article "Juifs," "Sixième Lettre."

⁵ Ascoli, *op. cit.*, II, 9. ⁶ Price, *op. cit.*, p. 75. ⁷ *Ibid.*, p. 77.

⁸ It might also be noted that the three Hebrew words discussed here are also found in Yiddish.

⁹ V. note 4, above.

THE AUTHORSHIP OF "A POEM TO THE MEMORY OF
MR. CONGREVE"

A Poem to the Memory of Mr. Congreve, published by John Millan early in May, 1729, has been hesitantly included among James Thomson's works ever since Peter Cunningham, on a suggestion from Henry Francis Cary, claimed it for Thomson in 1843 in one of the reprints issued by the Percy Society. The only external evidence in support of this attribution seems to be the fact that Millan was publishing for Thomson at this time, and in his advertisements grouped the lines on Congreve with pieces by Thomson. The internal evidence is naturally inconclusive.¹ Morel and Macaulay doubt Thomson's authorship, and J. Logie Robertson remarks in his note on the poem, "Mallet may have written it—never Thomson."² This comment proves to be very much to the point. On May 24, 1729, Millan advertised in the *London Journal* "A Poem to the Memory of Mr. Congreve, By the AUTHOR of the EXCURSION," and on March 9, 1730, in the *Daily Post*, "A Poem to the Memory of Mr. Congreve, By the Author of William and Margarate [sic], a Ballad."³ Thus Mallet's authorship is twice certified by the bookseller.

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¹ For an argument for Thomson's authorship, based on internal evidence, see George G. Williams, "Did Thomson Write the Poem *To the Memory of Mr. Congreve?*," *PMLA*, XLV (1930), 1010-13.

² Léon Morel, *James Thomson* (Paris, 1895), p. 502; G. C. Macaulay, *James Thomson* (London, 1908), p. 192; J. Logie Robertson ed., *Complete Poetical Works of James Thomson* (Oxford, 1908), p. 462.

³ The second advertisement gives the name as "William" Millan, instead of John Millan, but along with the Congreve poem it lists Thomson's *Britannia*, the fifth edition of *Winter*, and the fourth edition of the lines on Newton. There can be no doubt about the identity of the bookseller.

REVIEWS

Tudor Puritanism: A Chapter in the History of Idealism. By M. M. KNAPPEN. Chicago: The University of Chicago Press, 1939. Pp. XII + 555. \$4.00.

The author of this book does not lump together the customs, ideas, and issues of 1553, 1583, 1603, and 1643 as do most other recent writers on sixteenth-century social history, but marks stages of development. He knows that there were many Puritan spirits, not one only. He shows, for example, that Barnes and Knox were formative influences and that in the Hooper-Ridley controversy Hooper's inevitable vagueness enabled Ridley to state the Anglican position on essential things and things indifferent. The author makes clear likewise in the hatred of the Puritans for the Anabaptists the exact status of conventicles. He knows the flux and flow of partisanship in politics and religion, the results of weariness on radicals, and the sobering effects of age and responsibility. One who knows the historiography of Puritanism may also rejoice in the author's breadth of view and his impartiality.

The book begins by making clear the two controlling dogmas of Puritanism—the Bible as the sole authority for the Christian religion, a dogma argued fundamentally by Hooker, and the doctrine of justification by faith alone. It affords new and most significant treatments of the first group of Protestant exiles, those who fled abroad after the passage of the Act of the Six Articles in 1539, and of the troubles at Frankfort. There is a banishment of confusion and the presentation of many points of great interest, like the surveys made by the Puritan party about 1585 as to the fitness of the clergy (p. 292), the actual numbers of the Puritans (p. 333), and the defence of Puritanism from the charge of being unduly swayed by the Old Testament (p. 360). The author even refutes Macaulay's slur by showing that Puritans did oppose bear-baiting because they were sorry for the bear (p. 430). He denies that the asceticism of English Puritans was derived from Calvin or was home-grown, traces it to mediaeval tradition, and shows the Puritan's joy in the practice of his religion. The book is sound and extremely interesting.

There are of course points on which one is disposed to question the author's opinions. His somewhat depreciatory treatment of Calvin is hardly justifiable even in the light of his own book. His picture of Queen Elizabeth is a rather conventional one. There is no doubt that the Queen was from the beginning the principal and at times the only obstacle to the success of the Puritan cause, but it

is doubtful if one needs to attribute to her great foresight or any philosophy. One has to do mainly with mere reactionary stubbornness. Perhaps because of his conception of Queen Elizabeth the author places much responsibility for the failure of the Marian exiles to secure a thorough reformation on the tactlessness of the Genevan political pamphlets of Goodman, Knox, and others. Aylmer, presented in more sympathetic fashion than usual, and Humphrey, who always commands respect, strove in vain to salvage the really valuable experience of the exiles. In general, there is perhaps too much responsibility for failure placed on Puritan tactlessness.

Cartwright's importance, his scholarship, and his undoubted logical acumen are rather cursorily treated in spite of Cartwright's fundamental presentation of the case for the biblical government of the church, a case which Whitfield failed to shake and to which Hooker devoted major attention. Whitgift, on the other hand, seems to come out too well. According to the author, Whitgift underwent, through the opposition of Burgley and Walsingham, a serious check in his house-cleaning about 1585. This is true, but, as the author adds in another place (p. 296), Whitgift found in Bancroft, his secretary, an ideal agent for repression. The author gives possibly too little weight to the suppressions of Whitgift's time—arrests of printers and attorneys, deprivations, and extensive silencings. In point of fact, it is hardly justifiable to treat the Puritans thus lamed as a party at all, especially after the act of 1593 which sent so many into banishment and drove so many into separatism: still less to treat the Hampton Court Conference as more than a farce. Sutcliffe's gloatings over "clowns and clouters," Cosin's defence of the *ex officio* oath, Bilsen's maunderings about perpetual government, and Bancroft's powerful, though often false, denunciations are scarcely to be considered in the realm of controversy. The author seems disposed, by the way, to think that Bancroft did not mean to advocate the divine right of bishops in his famous sermon at Paul's Cross.

One can hardly regard the author's treatment of Hooker as adequate. *Of the Laws of Ecclesiastical Polity* is more in relation to the Puritan controversy than merely an utterance of sweet reasonableness. Its fairness and justice caused the neglect of the first four books and the neglect and partial loss of the last three. The reception of Hooker's book by his own party is significant and probably caused the inconsistent revision of the fifth book which the author glances at (p. 301) as a tendency to "gloss over serious shortcomings in the current establishment." Then perhaps Dudley Fenner's importance as a systematic theologian is to be partly explained by superior powers of exposition derived from the Ramist system of logic. He wrote Ramist treatises on logic and rhetoric (1584). Perkins and Travers may owe clarity to the same influence. Ramist logic is merely Aristotelian logic rearranged and

simplified. Again there is nothing surprising in the lack of modernity in the university curriculum of the sixteenth century, which had remained almost unchanged since the thirteenth century. Modern science had hardly made a beginning in the sixteenth century, and Puritan methodology is the methodology of the age.

As to the author's own views, very charily presented, there is the recurrent opinion that a solution of religious difficulties might have been found by giving to religious leaders a share of political power. The author also seems to regard as mistaken theology the exaltation of the Bible into a sole guide. He is an excellant theologian and he sees the confusion which attends that dogma, but perhaps it is just as well to have such a variable to serve the ends of freedom. The author actually says that the Puritan statesmen failed to recognize their natural allies among the Catholics of the age. The Catholic church was now completely reformed, and by uniting with the Catholics the Puritans might have restored "the united front broken at Worms" (p. 185).

Finally, there is one suggestion to be offered as an addition to the thought that underlies Professor Knappen's book. The author perhaps fails to realize that sixteenth-century Puritanism itself is a manifestation of that quickening of the human spirit which we call the Renaissance. One would not quibble about terms, but it is plain that, though the Puritans turned aside from the love of beauty and the artistic urge which characterizes the Renaissance as ordinarily defined and understood and though Puritanism may be said to have destroyed the creative promise of the humanists of Sir Thomas More's time and obliged the English poets to go again to Italy to relight their lamps, it is yet true that the Puritans and the writers of Spenser's time are actuated by the same great human urge. To be sure the Puritans did not have the broad interest in pure learning of an Erasmus (p. 466). There were few or none of them Platonists in the sense that More and Colet were; but they had Neo-Platonism transmuted into Christian idealism, and it burned in them with genuine ardor. The doctrine of salvation by faith alone is but a development of Neo-Platonism. The Puritan's faith in the written word of God and his unshakable belief in the soundness of his own position rest on a belief that truth not only will but must prevail. Passive resistance, "futile in the face of government employing stronger measures" (p. 314), is an equally idealistic if not mystical element akin to Platonism and therefore a Renaissance element. The Puritan's objection to separatism is the manifestation of a belief in the ideal of a church of God one and indivisible.

There is then no need to complain of the backwardness of the Puritan movement. It was not backward in the hands of Calvin, or Cartwright, or the author's favorite preachers, Henry Smith, William Perkins, and Richard Greenham. The backwardness does not belong to sixteenth-century Puritanism, but to the breakdown

of the Renaissance at the end of the century. Then came satire, criticism, indifference, the weariness of the idealist. Then came Sabbatarianism and decline in charitable activity. At that time it was more attractive to denounce fine clothes and secular amusements than it was to preach the hard quest of the eternal city according to the Calvinistic system.

HARDIN CRAIG

Stanford University

The Voyagers and Elizabethan Drama. By ROBERT RALSTON CAWLEY. M. L. A. A. Monograph series, VIII. Boston: D. C. Heath and Co.; London: Oxford University Press, 1938. Pp. xiv + 428. \$4.00.

The author has examined most thoroughly the major and minor Elizabethan and 17th century drama and a considerable part of the non-dramatic literature as well, and has given us, as a result, a body of material which scholars in this field will find, I think, of unusual interest. It is primarily a scholar's reference book, and, being [as it is] well indexed and provided with a sound bibliography that refers the reader on to special bibliographies in adjacent fields, it provides both invaluable aids to the specialist investigator and matter of great interest to the general student of the period.

At the same time, it is not, as the author points out, a source-book. Rather, it is an attempt to lay side by side two companion pictures: the material of the tales that the voyagers wrote or reported by word of mouth on the one hand and the picture that the dramatists made out of this material on the other hand. The very laying side by side of the two is a considerable service to our knowledge and understanding of both and even if the reader sometimes wishes that Professor Cawley would be a little less modest and would indulge rather more freely in the drawing of his own conclusions—if only to the extent of a final surveying chapter—we readily accept his own account of his purpose, to present the evidence in this volume and the inferences and conclusions in a later one. Those of us who have read this, the first one, will await the second with lively interest, hoping that it may not be too long withheld.

If the book appears here and there to lack symmetry, as in the comparative neglect of the central Asian territories which laid so firm a hold on Marlowe's imagination and his readers', we shall find the explanation of this in the author's references, in his preface, to the work of other scholars who are covering portions of this field. It is to this extent a piece of team-work and, as in sci-

tific field work, the author is not necessarily free to delimit his own assignment.

Without wishing to appear ungrateful for so thorough and so suggestive a piece of research, there is one point upon which I should like to expostulate on behalf of the general reader, and that is the method of referring to passages from the plays in the form '*Works* p. 23' in the footnotes. This brevity is in itself admirable and we might all do well to adopt it, but it needs to be backed by an easily accessible table of the editions intended and for these to be consistently used both in the footnotes and in the bibliography. Even so, I am not sure that the old method of reference by act, scene and (if possible) line, even if more cumbersome, is not kinder to the general scholar, who will usually have one or two editions of the given poet in his library, but may be unable to satisfy his laudable desire to read the passage for himself in its setting if the reference is to some other and perhaps less usual edition. This is a minor matter, but one which is worth considering for the sake of the general scholar who is not an expert in the particular field and certainly for the general reader.

But it is, after all, to the mine of information in the body of the text that we return on re-examining the book and here the material collected is both rich and comprehensive. The author brings together into his conspectus a wide range of contemporary accounts. These vary, as is inevitable with Elizabethan records, from carefully authenticated reports such as Jenkinson's to fairy tales very little removed from some of Mandeville's, but Professor Cawley's sure grasp of the conditions and of the state of Elizabethan information enables him to guide us through what might otherwise be a confusion of evidence, showing how far given comments represent the average knowledge or belief of the times and how far they are exceptional. In the same way he treats the passages which the dramatists built upon these descriptions (or upon others like them, which, though they have no written records, were indubitably "in the air"), revealing by implication as he does so something of the various methods of treating their sources that distinguish the different dramatists.

It is a volume to which, we may well believe, later interpretations or reconstructions of the Elizabethan mind will be indebted, and though it does not attempt the task of simultaneous survey and deduction which we find in Professor Chew's recent work *The Crescent and the Rose*, that comprehensive picture of interrelations between east and west, it is a valuable collection of relevant evidence in a similar field.

UNA ELLIS-FERMOR

University of London

Beaumont & Fletcher (A Concise Bibliography). *Philip Massinger (A Concise Bibliography).* *George Chapman (A Concise Bibliography).* By SAMUEL A. TANNENBAUM. Elizabethan Bibliographies, nos. 3, 4, 5 (in one vol.). New York: Samuel A. Tannenbaum, 1938. Pp. x + 94 + viii + 40 + viii + 40. \$5.50.

These bibliographies, as Dr. Tannenbaum is quick to admit, make no pretense to completeness, and no one who ever hopes to publish a bibliography will criticize him for omissions, obvious though some of them may be. The Beaumont and Fletcher bibliography is naturally the longest, having 1628 + entries to 676 + in that of Massinger and 668 + in that of Chapman.

It is rather strange that no mention of Sir Aston Cokaine is found in either the B. & F. or the Massinger bibliography; but the most frequent omissions are of works which concern the minor writers who are supposed to have collaborated in some of the Beaumont and Fletcher plays. Unlisted, for instance, is Miss Roberta Brinkley's *Nathan Field, The Actor-Playwright* (Yale Studies in English, No. LXXVII), where fifty pages are devoted to Field's participation in B. & F. plays; nor is there mention of C. W. Stork's efforts to distinguish between the styles of Fletcher and Rowley (*William Rowley*, etc., Publ. of U. of Pa., Series in Philology and Literature, XIII, 1910), nor the attempt of Miss Wiggin (*Radcliffe College Monographs*, No. 9, 1897). The most obvious omission of all, however, is probably Peter Alexander's "Conjectural History of Shakespeare's *Henry VIII.*" *Essays and Studies by Members of the English Association*, XVI (1931), 85-120, where a strong case is presented against Fletcher's participation in that play.

The B. & F. bibliography, at least, seems to have been prepared with haste and to have been poorly proof-read. Charles Eliot Norton has become C. E. Morton, appearing under M in both index and bibliography. The same work is listed in the bibliography as by B. E. Bogan (977) and B. E. Brogan (1012), and the index cites both spellings as though they were different people. E. S. Lindsey's "The Music of the Songs of Fletcher's Plays," is cited as appearing in *Studies in Philology*, "22: 226-233 Apr. 1925." On these pages, however, is found Robert Withington's note on *The Faithful Shepherdess*, "F. S.—Which is to Say . . . , " not cited by Dr. Tannenbaum. Lindsey's article appeared the year before, the correct reference being 21: 325-355, April 1924. Again, "Sedding" in Item 1487 should, of course, be Spedding. Miss Sibley's *Lost Plays and Masques* (Entry 1467) appeared not in 1833 but in 1933, and in Entry 1276 the essential 1936 is omitted after "TLS June 6."

Quite misleading are the two entries dealing with Rymer (1433

and 1212). In both there are references by pages to his discussions of *King and No King* and *The Maid's Tragedy*; there is no suggestion that he discussed *Rollo* at even greater length.

Finally it was an error to include in a B. and F. bibliography Item 1079, Raymond Delacourt's note "Commission to Fletcher and Shakespeare." The note mentions Lawrence and a William Fletcher, but has nothing to do with John. Likewise Item 1309 concerns Phineas Fletcher, the only mention of John being the statement that Phineas was his cousin.

In spite of such minor errors as I have noted, the bibliographies will be of great assistance to all students of Elizabethan dramatists.

BALDWIN MAXWELL

University of Iowa

Sir William D'avenant: Poet Laureate and Playwright-Manager.

By ARTHUR H. NETHERCOT. University of Chicago Press,
1938. Pp. viii + 488. \$4.00.

Professor Nethercot strikes a nice balance. He displays D'avenant's energy without magnifying his parts or exalting his character, and without exaggeration of his literary gifts convinces us of his importance. To be sure, this has long been understood by students of the seventeenth century; but Mr. Nethercot's book will both widen the basis of their understanding and extend it to a larger circle of readers. For his account of the Oxford vintner's son who became in the early years of the Restoration the chief figure of the English theatre and, for better or worse, put operatic scenery onto our legitimate stage, is set forth in a style admirably in keeping with its lively subject. No doubt the writer on Milton must pull a sober face, but there is no reason why a biographer of D'avenant should. This is a gay book, but its gaiety is in perfect harmony with its scholarship.

It presents the results of a thorough and mature investigation. New or neglected documents have yielded interesting genealogical and biographical facts. The knightly founder of the Heroic school was subject to the vexations of humdrum existence in a world whose tailors insist on being paid, as well as to sojourns, exciting or boring, in the Tower of London. Under Mr. Nethercot's escort, he joins the select company of those English poets who killed their man. D'avenant's victim was only a servant, and in time (though it was a long time) he had his pardon of the king who signed the attainder of Strafford. But this murder (for, however offensive may have been its merely verbal provocation, that is what it was) will remain less damaging to Sir William's reputation than the de-

liberate and repeated atrocities he committed on Shakespeare's poetry in his notorious adaptations.

His sinfulness is still irritating because, unlike Otway, he was a complacent improver; but Mr. Nethercot shows that, in whatever sense the laurel may have gone to D'avenant's head, complacence is not the key to the brilliant career of "such an oddity." D'avenant knew what he wanted to do; and, interrupted though he was by a civil war and a Puritan dictatorship, at long last he did it. When the town began calling Lisle's tennis court "the Opera," and flocking there, a very remarkable victory had been won. If it is the victory that makes D'avenant important, it is his protracted fight for it that gives him his touch of nobility, to which, without letting it obscure the comic side, Mr. Nethercot has done full justice.

HAZELTON SPENCER

Hengist, King of Kent; or The Mayor of Queenborough. By THOMAS MIDDLETON. Edited by R. C. BALD. Folger Shakespeare Library Publications. New York and London: Scribner's, 1938. Pp. lxii + 136.

Once more Professor Bald has earned the gratitude of scholars with another carefully edited play by Middleton, one of several seventeenth-century dramatists who remain, after the century of praise that has followed their rediscovery, still unfurnished with seriously established and thoroughly annotated texts. Few of them are in a state more parlous than the author of *Hengist*, as we are now to call it. Dyce was well enough in his day, and his notes (as far as they go) laid well the foundation of glossarial and allusive commentary; but Bullen's editorial efforts were, as usual, negligible from any point of view. In a foreword, the general editor of these Publications sounds the tocsin: now, Dr. Adams evidently feels, is the time for all good men to come to the aid of the Middletonian party, not necessarily by editing him (that might well be left to Mr. Bald, if he would submit to the yoke), but by preparatory attacks on the various problems, biographical and bibliographical.

Mr. Bald's latest contribution is less a definitive edition of the play than a partially corrected edition of the Folger's Lambarde manuscript of it, "a much fuller, and a much better, text than that supplied by the quarto of 1661." In the editor's opinion the hand is that of the scribe responsible for the manuscript owned by the present Duke of Portland. Textual variants appear at the foot of the page. The annotation is illuminating but might be fuller. The valuable introduction does not assert that all problems have been

solved. Some may never be. Mr. Bald is confident that the piece is a work of Middleton's maturity. For this the strongest evidence is stylistic, and somewhat risky. Whether Middleton built on an old play remains in doubt. Mr. Bald thinks revision likelier than collaboration.

Everyone who has concluded that Shakespeare lacked originality because he borrowed his plots should be condemned to read *Hengist* once a week till he is cured. For the source of this comical-historical-tragical drama is also mainly Holinshed; but Middleton fails to manipulate his selected materials with any precision, and the piece sadly lacks clarity, despite the desperate recourse to dumbshows and to Polychronicon Higden as chorus-presenter in the manner of Gower in *Pericles*. Nor is the sloppy technique compensated for by much imagination; the action is rarely stirring and never exalting, and not a single one of the chief tragic characters really comes to life. No wonder the piece has long been known by its subtitle, from the comic underplot.

In the course of his labors with the text and its sources, Mr. Bald has found much to admire in this messy, uninspired play; but in the opinion of this reviewer there is no reason to revise the unfavorable verdict successively handed down by Ward, Symons, and Ellis. "It is surprising," says Mr. Bald,

how often the mind automatically turns to Shakespeare . . . to interpret what Middleton was trying to do in his latest, and greatest, works. . . . [This] seems to throw into relief what is best in his work . . . [though] the similarity is often of kind rather than of quality.

Well, it is by the quality as well as by the kind that an artist is judged; and the quality of this is pretty feeble. Mr. Bald hazards more than was required when he invites us to compare *Hengist* with *Lear* and *Macbeth*. Not that he is not as conscious as anyone of the gulf between; but the difference is not merely that Vortiger "is altogether of lesser calibre than Macbeth." There is simply no basis of comparison, neither in quality nor in kind. Both usurpers are ambitious; if they were not, they would not be usurpers. But Vortiger, admittedly the best character in Middleton's play, is a third-rate Machiavel, while Horsus is a fourth-rate Malcontent.

But it would not be fair to proceed without more quotation than space allows from the play and from its editor's reasons for liking it. Certainly Mr. Bald has filed the strongest possible brief. Though dissent is inevitable on aesthetic grounds, not much is likely to be entered on any others, least of all on textual.

HAZELTON SPENCER

The Family of the Barrett. By JEANETTE MARKS. New York: The Macmillan Company, 1938. Pp. xxii + 709. \$5.

When Sir Frederic G. Kenyon challenged that "Nothing is to be gained by trying to trace back the genealogy of the Barrett family," Miss Marks accepted the challenge. This acceptance resulted in *The Family of the Barrett*, 709 pages all abristle with genealogical information,—confutation enough, perhaps too much, of Sir Frederie.

Apparently Miss Marks has sifted with scholarly care every scrap of Jamaican record of the Barrett family: deed books, wills, colonial state papers, public records. Sifting completed and information assembled, Miss Marks faced two tasks: to create a readable, significant document from the mass of legalistic, somewhat Saharan facts; to reject facts of little or no relevance in explaining the one person who called this book into being, Elizabeth Barrett Browning. As a desultory history of Jamaica—with its earthquakes, hurricanes, pirates, and gay, careless life—the book is readable and, perhaps, significant. The Barretts lived on Jamaica; all things Jamaican, therefore, become significant. One reflects, however, that the history of Jamaica has been recorded elsewhere. Documents specifically pertaining to the Tittle family (Browning's ancestors on his mother's side) and the Barrett family are more to the point. Here, however, in one important instance, Miss Marks by strained inference concludes that Robert Browning's ancestry was "touched with the tar-brush." This reviewer thinks that Miss Marks's facts tend to confute Miss Marks's inference.

Because hard-earned facts are difficult to jettison, the present "ship" is cluttered almost to foundering with inessential or only slightly essential information. The forebears of E. B. B., the cousins of the forebears of E. B. B. with legitimate and miscegenated ramifications no end, the neighbors of the forebears and of the cousins of E. B. B., magistrates, missionaries and traders of Jamaica, estate owners along with the servants and slaves of the forebears, cousins, magistrates, missionaries, traders, and estate owners are all called to witness over a period of one hundred and ninety years that the actions of Edward Moulton-Barrett on the night of September 20, 1846 (elopement night for E. B. and R. B.) were monomaniacal expressions generated remotely by heritage and more immediately by "twenty years of loss and disaster." So many witnesses could hardly be expected to speak to the point. Miss Marks succeeds in illuminating the character of E. B. B.'s father but she admits that the misguided destruction of E. B. B.'s letters to her father removed "the final evidence which would have made it impossible to crystallize the slander which has centered around the figure of Edward Moulton-Barrett and his daughter."

Miss Marks deserves praise for eliminating the necessity of further work on the Barretts' genealogy.

K. L. KNICKERBOCKER

Rhode Island State College

Lateinische Dichtung in England vom Ausgang des Frühhumanismus bis zum Regierungsantritt Elisabeths: Untersuchung zur Nationalen und Religiösen Grundlegung des Englischen Humanismus. Von WOLFGANG MANN. Halle (Saale): Max Niemeyer Verlag, 1939. Pp. iv + 208. R. M. 10 or 11.50.

Although there are several studies of the later Latin poetry of Italy, Germany, and France, this is the first systematic history of the Latin verse of Renaissance England. It has, as a consequence, all the minor faults of a pioneer work. The dates of the study are rather arbitrary and necessitate the sawing in half of some poets who reached the top of their achievement after 1558. If literary termini must coincide with political events, the study might better have ended with 1625. The second title of the book indicates Mann's ideological commitment, and at times one feels that he pushes the goad of nationalism a little too strenuously. He is also unaware—since he relies on Warton—of motifs current in English literature; many an idea that he thinks peculiar to the later Latins is an artistic commonplace. Finally, there are errors of commission and omission that one finds in any *Bahnbrechend* work.

Mann inaugurates his study with a survey of the poetry of Fleming, Opicius, and Constable. He provides us with a good account of the poetry evoked by the controversy over Horman's *Vulgaria*, and then turns to an extensive consideration of the greater poets—More, Leland, Chaloner, Shepreve, Parkhurst, and Haddon. He observes with justice that these men were poets by avocation and specialists in politics by vocation. This, of course, is the reason for their national bias.

For the student of English literature the section on More will have the greatest interest; it is the best study of More's Latin verse since Canon Marsden's *Philomorus*. Mann points out that More was able to write of the ordinary events of life in an effortless antique style and that his renderings from Greek are marked by a simplicity which was an essential part of More's character. He detects in these early verses of More the guiding principles of the martyr's life—his love of animals, his high regard for women, his common sense, and his domestic affections. For a premonstration of More's later attitudes Mann recommends a study of More's

epigrams and the *In suscepiti Diadematis diem Henrici Octavi*. He is particularly astute in observing that More's humanism and theology never conflicted, that they were parallel but separate mental strains.

The verses of each Latin poet are similarly described and the reader is provided with a liberal number of illustrations. Mann is often prolix and one can quarrel at times with his taste, but one is forced to admit that this book was needed and that it is done with reasonable care.

DON CAMERON ALLEN

Duke University

Henry Howard, Earl of Surrey. By EDWIN CASADY. New York: Modern Language Association of America, 1938. Pp. xii + 257.

On seeing that this work is sponsored by the Modern Language Association and being told in the first sentence of the preface that its purpose is "to reinterpret the character of the man and of his poetry," one expects a study of Henry Howard as a poet. But the book represents the current tendency of literary scholars to have little to do with poetry, and to pass on to the facts of history and biography. The only extended discussion of Surrey's poetry is—symbolically—in an appendix. At the best the appendix is an attempt to escape from the merely chronological method Mr. Casady has imposed on himself, which, with its careful documentation from *Dom. Cal.* and other indispensable sources,¹ forms a cage hard to break out of. But if we are to know the hero, the author must cut his way out and write considerable sections in which the man and his qualities are discussed. That might make the book longer, but a view of the attitude to Italian art of this noble and soldier would be worth having. What beyond display was in the mind of Surrey when he probably sent the Italian architect to Mount Surrey?

Mr. Casady most nearly escapes from chronology in giving us the account of his hero as Lieutenant General at Boulogne. The period of Sept. 1545—March 1546 is allotted 42 pages, in which the difficulties of an inadequately supported commander appear. Moreover, some scattered attempts to characterize the man are given; the best is: "Surrey, in spite of his love of action, was prudent and cautious in military affairs. He could order and lead headlong charges when the best strategy was boldness. Nevertheless, he sought to accomplish his object with the least possible risk and cost, without unnecessarily exposing his men to danger" (p. 151). Less informing

¹ On pp. 10, 11, Thomas Brotherton appears both as illegitimate son of Edward I, and as son of Edward and Margaret of France.

is this: "Surrey, true to his usual method, had deployed his men in a strategic position" (p. 153). We should like to know what his strategic conceptions were. Further development of Howard's military prudence would have gone far to support Mr. Casady's contention that his hero was not "foolish proud."

Such support is needed, for on the author's own showing Surrey was not always prudent, or other than proud. He quarrelled publicly with his sister over a matter that should have been kept private (p. 180); he built and furnished a house beyond his means; he even indulged in sophomoric window-smashing in London. Indeed the reader gets the impression that Surrey was fully mature and prudent only as poet and soldier.

Surrey the poet is presented in Mr. Casady's appendix as a writer of "polite" verse, except in his translations from the Bible, to which astonishing originality is assigned. The Psalms have been applied by so many men to their own situations that it is difficult to believe this prisoner much different from the others. A suggestion that Surrey learned blank verse from Luigi Alamanni is unfortunately put (p. 235); it is hardly possible that Mr. Casady has not carefully examined a volume he makes so important, yet he quotes from Henry Morley's account of the *Opere Toscane* and gives no internal details to support his view.²

A pleasant passage on London and the Thames, disinterred from *Archeologia* and quoted on p. 108, concludes: "Never did I see a river so thickly covered with swans as this."

ALLAN H. GILBERT

Duke University

Sir Walter Scott, Bart. By SIR HERBERT J. C. GRIERSON. New York: Columbia University Press, 1939. Pp. xii + 320. \$4.50.

Sir Herbert was foreordained to write this biography as the culmination of the Scott Centenary. As editor of the all-embracing edition of Scott's *Letters* (1932-1937) he is necessarily more familiar than anyone else with the newly available letters tangential to Scott, with the vast collection of letters to Scott in the generous hands of Sir Hugh Walpole and with the flood of books and articles in the spate on 1932. Since 1837 all studies of Scott have been based upon Lockhart's biography. With the labors of Sir Herbert Scott studies must take a new start.

Lockhart is not likely to be superseded; but he was careless in the use of his material. Professor Grierson recognizes this in full measure, for he says at the start, "The aim of the present biography is . . . not to rival Lockhart . . . but rather to supplement." And

² For discussion of blank verse in Alamanni's shorter poems see Henri Hauvette, *Luigi Alamanni*, Paris 1903, pp. 215-25.

the present book is in very truth a supplement. While Professor Grierson has told the whole story, even though much of it is in outline, he has expanded out of absolute proportion those parts of Scott's life for which he can offer new material. He does this especially in regard to three subjects: Scott's early love for Williamina Belsches, the early life of Charlotte Carpenter, and Scott's business complications.

Of Scott's love for Williamina, Sir Herbert gives an even fuller account than he does in his article in *Blackwood's Magazine* (1937). He recognizes to some extent the effect of Scott's disappointment upon his "irritable and ungovernable mind"; but he fails, I think, to give full credit to it in the tremendous activities which followed and in the swift wooing of Miss Carpenter. He also misses, I think, the implications of the deep emotions with which Scott renews friendly relations with Williamina's mother in 1827. (See the *Journal* and W. Partington, *Sir Walter Scott's Post-bag, More stories, etc.*, 1932, pp. 230-3.) The point has its importance for it seems to show a deeper passion than Scott's biographers have revealed. The account of the early history of Charlotte Carpenter has all the interest of a detective story. One can only hope that some of the conjectural points may ultimately be cleared up, even though complete documentation would do little to illuminate Scott himself. Of the financial complications the book contains much. The whole business has always been confusing. Even after the story as told by Sir Herbert with the aid of his accountant friend, James Glen, it is still confusing to the lay mind. But we shall probably never know more about the interlocking relationships of James and John Ballantine, Constable, Cadell, etc. with Scott and of Scott with them. The general conclusion is that Scott was not the victim of unscrupulous partners but was more than a little to blame for the mess into which all fell. He was irresistibly driven on by his desire for wealth and land, all the time keeping his business affairs secret from his closest friends and family.

The volume hardly presents a breathing portrait of Scott, yet it is full of wise and acute comment upon both his character and his work. It deplores his secretiveness, his intemperate politics, his worldliness, his lack of deep insight; but it is quick to recognize his sweetness, his loyalties, his spontaneity, his essential nobleness. The main thesis is, perhaps, the unfortunate dualism seen in life and work, a dualism of romantic imagination on the one hand and of a sense of reality on the other, the two rarely reconciled. Yet it was Scott's sense of reality which made his greatest contributions to his time, namely, an "epoch-making impulse" towards "historical humanism" and a series of unforgettable characters "governed by simple and elemental feelings."

HORACE AINSWORTH EATON

Syracuse University

New Poetry of New England, Frost and Robinson. By ROBERT P. TRISTRAM COFFIN. Baltimore: The Johns Hopkins Press, 1938. Pp. xvi + 148. \$2.00.

These six lectures, delivered a year ago at The Johns Hopkins University on the Percy Graeme Turnbull Foundation, are now made available to a larger audience than the lecturer's voice could reach. They should command the attention of all who believe in poetry. No more understanding interpretation of the two leading American poets of our time has been written.

Mr. Coffin speaks as a poet commenting on poetry, as a New Englander appraising the New England spirit. Unlike Amy Lowell, who was also a poet and a New Englander and who wrote on Robinson and Frost some twenty years ago, he is able to approach the work of his contemporaries without preconceptions. He brings to his subject an unfailing supply of vitality, flexibility, good sense, and wholesome, contagious enthusiasm. One does not feel that these chapters are formal lectures, but rather the words of a man talking on matters of intimate concern; and that is the tone best adapted to a discussion of Frost and Robinson.

The new poetry of New England is first projected against a background of the old. The poets of the mid-nineteenth century, as Mr. Coffin rightly holds, were full of the confidence of a period of prosperity and expansion. But he does not distinguish sharply enough between those like Longfellow who sought to bring traditional genteel culture to the New World and those like Emerson who fostered what was tough, individualistic, and native to the soil. The distinction is important since Robinson may truly be regarded as the last voice of the waning genteel tradition, whereas Frost stands clearly in the line of writers whose sources were interior and hence independent. Emerson and Emily Dickinson are his predecessors. Mr. Coffin as a coast of Maine man realizes very clearly the difference between big-house and small-house New Englanders, and vividly associates Robinson with the decay of the former; "lost and lonely people," he finely calls them, "shells that change of times has thrown out of their element, to bleach out into ghastly patterns of wasted, if beautiful design." But he is less at home in New Hampshire, Vermont, and western Massachusetts, where there were few mansions to decay, and his perception of the vigorous, indigenous, and continuing tradition of back-country New England, neither big-house nor small-house, is correspondingly less sure. It is from that tradition, however, that Frost may be said to derive.

Mr. Coffin describes and illustrates with effective examples the unseating of poetic rhetoric, the simplification of the language of poetry, that both Robinson and Frost accomplished. He draws an

excellent contrast between the baffling questions against which Robinson vainly flung himself and the little, concrete certainties of things and beliefs that Frost was content to pile up until they amounted to answers. Probably Mr. Coffin intended to devote his lectures to the two poets equally, but toward the end it is Frost who dominates the discussion. There may be doubt as to which poet was the greater master of expression, but there can be none as to which was, and is, the incomparable master of the art of living.

GEORGE F. WHICHER

Amherst College

Linee di una storia della critica al "Decameron" con bibliografia boccaccesca completamente aggiornata. By VITTORE BRANCA. Roma: Soc. An. Ed. Dante Alighieri, 1939. 187 pp. Biblioteca della Rassegna, XXIII.

The survey and analysis of that body of critical opinion and attitude which several centuries may bring to bear on a particular literary masterpiece is the very groundwork which our general histories of criticism, to their own detriment, have too often foregone in their haste for synthesis. If well done, such a study in history is bound to touch on problems of a more general scope, and interest scholars whose primary concern is not with the particular author under consideration. One is reminded that such studies for even the major figures in Italian literature are still lacking in any complete sense. Where can we turn today for a satisfactory survey of the criticism of any one of the major figures or masterpieces of Italian literature? Even the first bibliographical step is, in most cases, yet to be taken; and in not a few, if that step has been made, it has remained its own excuse.

The outline of Decameron criticism for which we can now thank Mr. Branca's patience and discrimination, and which forms the first half of his volume (pp. 1-71) had already appeared in part under the same title in the review *La Rassegna* (1936-1937). In the volume before us, his survey now stands complete, bringing discussion of the most recent essays and interpretative commentaries on the *Decameron* down to the present year.

There may be little in the way of startling revelation to be noticed in the panorama of criticism which we are thus invited to contemplate. Nothing, indeed, for anyone generally acquainted with the outlines of literary opinion in Europe from Boccaccio's day to the Romantics. That this observation can be made of Branca's study in no way invalidates it. It will not be easy to charge him with serious lacunae; and in general, his discernment

and analysis of a particular point of view on Boccaccio's work, as well as the place to which that view is assigned in the general parade of opinion, seems valid beyond serious question. This, and not the injection of interest where interest was frankly not to be found, was precisely his business as historian.

The history of Decameron criticism before the 18th century seems to have been a comparatively easy task. The inflexible position of the humanist, the linguist and the legislator of standards has to our eyes an outline so clear that almost by itself it may be said to fall into its proper place. It is after the general ferment of ideas brought by the 18th and early 19th centuries that the labeling of attitude and the relative genealogy of opinion becomes a more complicated task, requiring of the historian something more than the patience needed to search out and catalogue this criticism (which stands in this case, as direct source to that of our day). It is in this and the subsequent period, when literary opinion more closely approaches or coincides with what we now call *criticism*, that its historian is obliged to take stock of his own view as to the meaning of that word. Branca has not kept us in the dark in this respect. When he begins to find, in the famous *Discorso storico* by Foscolo, what can rightly bear the name of criticism, it is plain from the following observation just what criterion will guide him in his analysis of the modern chapter which Foscolo opens:

Nasce col Foscolo la sola critica letteraria degna di questo nome: perché comincia ad acquistare dignità, nella comprensione più piena della sua funzione specifica. Sorge non più occasionalmente da interessi che hanno un vincolo solo formale con l'opera d'arte (interesse linguistico, filologico, storico, didattico): ma dal desiderio di meglio comprendere la vita poetica dell'opera. In questo nuovo interesse si inseriscono anche gli altri che prima avevano dominato la critica, e solo dipendendo da questo atteggiamento critico centrale, possono ancora vivere: e diventano, a loro volta, momenti secondari di esso." (p. 39)

In his survey of criticism after Foscolo and particularly after De Sanctis, the reader is inclined to regret that Branca did not indulge in more detail. There is no good reason to question his view that the two problems which remain central in modern interpretations of the masterpiece (the unity of the work, and its relation as art to the minor works, p. 61) have not as yet received adequate solution. Indeed these problems are still very much with us; and for that very reason, every reader who may have his own particular theory in the matter, will variously question the particular evaluation of opinion of more recent character. Our desire for more discussion at this point is good evidence of the immediacy of these problems; but our desire arises also from a feeling, (much to the credit of Branca's discussion) that this young historian and critic has something more to contribute to the history of criticism than

the record of it. We are encouraged from this survey to hope that the author will now turn to a contribution which will make rather than record history in this field.

The *Bibliografia boccaccesca* which completes the volume is a contribution the need of which has been felt since the well-known volume of Traversari (1907). By all checks available to this reviewer, Branca has given us a thorough piece of work. In arrangement of material, he has happily continued the system adopted by Traversari, listing all works alphabetically under the year of appearance, facilitating consultation with two indexes by author and by subject respectively. The detail of the second index is a boon to Boccaccio studies. Additions to Zambrini-Bacchi della Lega in regard to editions of Boccaccio in a *prima parte* and additions to the Traversari bibliography are included. In short, we have here a volume which, with Traversari's, will be considered the Boccaccio Bibliography for a good many years to come.¹

CHARLES S. SINGLETON

Voltaire et l'Encyclopédie. By RAYMOND NAVES. Paris: Les Editions des Presses modernes, n. d. [1938]. Pp. 206.

This is a "petite thèse," complementary to the same author's extensive study of "Le Goût de Voltaire," also published last year. It makes clear the limited nature of Voltaire's collaboration with the *Encyclopédie*. Diderot and Voltaire always remained rather distant and the Patriarch was not invited to write articles of fundamental importance, though he accepted with good grace those assigned to him. On the whole, his collaboration was limited to rather general questions of literature and history. It appears also that Voltaire played a rôle in inspiring articles furnished by the liberal Protestant preacher of Lausanne, Polier de Bottens. "Loin d'avoir été le chef des encyclopédistes," says M. Naves, "Voltaire

¹ A careful check of this work against two recent *Repertori bibliografici* will serve as good warning of the many lacunae the latter inevitably contain. Students are too likely to trust to their completeness.

A few instances of repetition from Traversari are not worth mentioning since they are slips which can do no harm. Several additions could be made to Branca's lists no doubt. Without pretending to completeness in detecting lacunae, the following examples might be cited (with thanks, in some cases, to Prof. Fucilla of Northwestern University from whose bibliography of miscellanies now in preparation they were kindly put at my disposal):

V. Piccoli, *Anime e ombre*, Milano, Treves, 1927 (Boccaccio, pp. 64-70); A. Zottoli, *La novella del marchese di Saluzzo*, La Cultura, a. IX (1930), pp. 961-88; H. Hauvette, *La Morte Vivante*, Paris, Boivin, 1933; Apollonio, *Uomini e forme*, Firenze, Sansoni, 1934 (Boccaccio, 354-61); G. Grasselli, *Spunti critici*, Reggio Emilia, Giudetti, 1936 (Il Decamerone, pp. 8-13.)

n'a été que leur franc-tireur, mais à leur service il a pris tout à fait conscience de lui-même" (p. 166).

When therefore the *Encyclopédie* was suppressed in 1759, Voltaire became definitely convinced that it was impossible to publish under the nose of the authorities anything sufficiently independent to be worth while. He held too that the large number of collaborators of uneven merit doomed the work inevitably to mediocrity or timidity. Finally, he thought that the *Encyclopédie* was too bulky to work effectively upon mass opinion. In short, M. Naves believes that the chief impetus for Voltaire's *Dictionnaire philosophique*, which was at the beginning intended to be "portatif," came from the suppression, and, as Voltaire saw it, the comparative failure of these big folios edited by Diderot and D'Alembert. The very title of the *Questions sur l'Encyclopédie*, later fused with the *Dictionnaire philosophique*, shows clearly whence it sprang. Thus the influence of the *Encyclopédie* was of great importance in turning much of Voltaire's later activity in the direction of the various alphabetical writings which he found an effective means of working upon contemporary opinion.

The author has made careful use of manuscript materials in Geneva and in the private collection of M. Henri Monod at Morges relative to Polier de Bottens. The Appendix gives the variants between Voltaire's articles as they appeared in the *Encyclopédie* and as published in the *Dictionnaire philosophique*.

Finally, M. Naves' study constitutes an important contribution to our detailed knowledge of the relations between Voltaire and Diderot.

GEORGE R. HAVENS

The Ohio State University

Nominal Compounds in Germanic. By CHARLES T. CARR. St. Andrews University Publications, No. XLI. Oxford University Press: 1939. Pp. xv + 497.

This book treats of the nominal compounds in the Old Germanic dialects (Gothic, Old Norse, Old English, Old Saxon, Old High German and Old Frisian). It is not a mere compilation, but goes into the nature and character of the Germanic compounds thoroughly and comprehensively.

After a brief introduction on the theory of the compound, the author discusses his theme under three main divisions: 1. The Stock of Compounds in Gothic and West Germanic, subdivided into, a) Inter-Germanic Borrowings; b) The Primitive Germanic Compounds; c) Parallel and Independent Formations in the Germanic Languages; d) The West Germanic Compounds; e) Parallel and Independent Formations in the West Germanic Languages.

The compounds under the last four subdivisions are treated as the usual types of Copulatives, Determinatives and Exocentrics. The second main division treats of the Structure of the Compounds, such as the types and their development, the Morphology, the Composition Vowel, Secondary Compounds, Semantic Types, to which is added a chapter on Intensifying Compounds and Composition Suffixes. The third main division takes up the Germanic Compounds in Prose and Poetry, to which is also added a chapter on the Survival of Poetic Compounds in Middle English and Middle High German. Nominal compounds with an adverbial and prepositional prefix and compound verbs are reserved for a later volume.

The book that Carr has presented is a worthy contribution and is perhaps the first attempt to treat one branch of the Indo-European family of languages exhaustively in the matter of nominal compounds. To be sure the compounds in the Germanic languages have an importance, particularly in alliterative verse, which is not shared by those in other branches of the Indo-European family. It is a regrettable fact that we have as yet no history of Indo-European nominal composition; the lack of an exhaustive study of such compounds in Latin is especially deplorable. The reviewer believes that the more or less unsatisfactory chapter in Carr, page 237 ff., on the 'Second Part of the Compounds Declined Differently from the Simplex' would have profited by such 'Vorarbeiten.'

Comments: p. 10, the form *einchoran(ero)* 'anachoretarum' of the Benedictiner Regel was probably influenced by the past participle (*ga*)*choran* of (*ga*)*chiusan*; p. 68, line 8 from top (cf. also p. 274, note 2) with regard to *Vagdavercustis* cf. Collitz, *Das Schwache Präteritum*, p. 77, note 1; p. 70, s. v. *aurtigards*, dogmatic statements such as here are frequently met with (cf. pp. 72, 3; 101, 71); p. 73, 2 originally rather a translation of *regnum caelorum* (cf. βασιλεία τῶν οὐρανῶν); p. 122, 11, cf. Wissmann, *Nomina Post-verbalia*, p. 115 ff.; p. 148, 8 OHG *niuchomen*, *niuquemo* may be influenced by Latin *novicius* and *advena*; p. 149, 2 OHG *alenamo* cf. Latin adj. *omnинominis* (*omnинomius*); p. 170, line 7 from bottom, OHG *niunouga* is probably a loan-translation from Latin *nonoculus*; p. 172, line 1 from bottom, MHG *schaber-nack* hardly belongs here (cf. Götze, *Trübners Deutsches Wörterbuch*); p. 205, line 1 from top an *ánderwîsa* is perhaps to be deduced from *geánderwîsonne* N. I, 360, 5; line 16 from top, add *érest-worden* N. II, 449, 1; p. 249, line 13 ff. from bottom, cf. Stolz-Schmalz, *Latinische Grammatik*, p. 210, 4; p. 288, the compound adjectives with *-môd* as the second element retain the stem vowel as those in *-lic* (cf. p. 296); p. 303, line 9 from top, *eldi* (*eldibarn*) is a plurale tantum, and retains the plural ending *i*, or is reduced from the gen. *eldeo* (cf. *liudibarn*, pp. 313, 316, 458); line 15 from top, there is no form *wurgiscapu* in *Heliand C 3692*, the MS has *uuurdgiscapu*, the stroke through the shaft of the *d* is by a later hand; p. 317, 15 the *Heliand* MSS usually write the two members of compounds

separately; it is also common practice in OHG. MSS; 318, line 3 from top, words are often written separately, but with one main stress, cf. *dæges ēage* = daisy; p. 324, line 6 from bottom, a *goshawk* is hardly a 'hawk like a goose, but a 'hawk flown at geese'; p. 332, 3 (cf. 382, 4), the matter of old Germanic tautological compounds is rather difficult for us to-day to appraise correctly; except perhaps where one element is a foreign word, a tautological compound is often not simply one whose parts mean the same thing; the reviewer believes that the Goth felt *biumagus* as a 'servant who is a boy' (cf. English 'man-servant, maid-servant'), despite the fact that Greek *ταῖς* is also rendered by *magus*; the latter could then be an ellipsis or a slavish translation. Likewise Old Saxon *beniwunda* (p. 333) is most likely more than a mere 'wound,' it is a 'dangerous wound, a wound that might cause death,' etc.; p. 357, line 14 from bottom, the statement that 'there seems to be no reason—why *unmetgrôt* (*Heliand* 3299, 4329) and *unmethêt* (*Heliand* 3437) should not be considered as compounds' is not correct in view of the metrical exigencies of alliterative poetry: line 3299 *thoh hie sî unmet grôt* is a B-verse (similarly 3437) and as such requires two words; line 4329 *ferid unmet grôt* is a D-verse, and the phrase *unmet grôt* could be written as one word, but there is no reason for such inconsistent writing, especially as the words are separated in the MSS; pages 398-401: To say that Notker was 'apparently dissatisfied' with his coinings of new words to render his Latin original and for that reason varied them is difficult to prove. It has been the reviewer's habit to question new word-formations as original coinings without some suggestion from the Latin. In many instances words and phrases in the commentaries are the source of a compound noun; p. 398, 12 ff., cf. Henrici, *Die Quellen von Notkers Psalmen*, pp. 299-300; p. 399, line 7 from top, *michelwerchunga* probably suggested by *magna faciens* of the Commentary (cf. Henrici, p. 86); p. 399, line 11 from bottom, cf. Henrici, p. 353 *psalmus quippe cantus est* for *psalmosang*; p. 399, line 9 from bottom, for *frôsang*, cf. Henrici, p. 87 *laeta decantat*; p. 410, line 6 from top, *burgetor* probably suggested by *porta civitatis*, Henrici, p. 336; pages 423-448: It is a difficult, if not precarious, undertaking to try to evaluate Old Germanic poetry, and particularly on just one phase of that poetry, namely the compound nouns. What a work may lose by non-adherence to the Old Tradition, it may gain in some other respect. The *Heliand* and *Genesis* are absolutely Christian in spirit and as such there may be a conscious attempt to avoid those very points which the Old English and Old Norse poets consider as essential elements of their style and 'Weltanschauung,' a fact that may bring with it an indifference to important characteristics when they add little or nothing to a new trend, which is, however, not yet able to divest itself of the old traditional practice entirely. Ötfrid took this last step. On the other hand the Cynewulfian poetry is still in the grip of a

strong tradition, which was lacking on the Continent. To say therefore that the Heliand has no synonymus terms for war is otiose, since warlike scenes are lacking and Christian ethics demands their suppression. It had been already stated by Philostorgios that Wulfila had omitted the translation of the *Books of Kings* because they contained the history of wars. This view is partially born out by Carr's own remarks, p. 448, 1 ff.: "It is in keeping with the sombre character of the poem and the poet's predominant interest in evil and sin that he finds nine compounds to describe aspects of hell (*baluwîti, ferndalu, helldor, helligithwing, hellifur, helligrund, helliporta, helliwîti, helsûd*)."⁵ In other words, the Heliand is no typical, Old Germanic epic, it is Christian, and one should not therefore over-emphasize the paucity of Germanic heroic concepts. Despite this failing, the Heliand has for the reviewer more 'Schwung' than some of the Cynewulfian works. Page 450, note 1, the view that the Heliand and Genesis were written by the same poet has not been entirely abandoned (cf. Wilhelm Bruckner, *Die altsächsische Genesis und der Heliand, das Werk eines Dichters*, Berlin, 1929).

Misprints: p. 14, line 12 from top, read *weroldwelo*; p. 28, line 17 from bottom, correct 'Reallexikon' IV, 60; p. 68, line 12 from top, read: 'Schönfeld' (cf. p. 274, note 2); p. 162, line 19 from top, read: became for began; p. 164, line 4 from bottom, read: *râja-putrás*, son; p. 177, line 3 from bottom, read: *alferbrennopher*; p. 302, line 6 from top, insert: out after points; p. 322, line 5 from top, read: *sunbryne*; p. 349, line 16 from top, read: *Walhallklänge*; p. 382, line 15 from bottom, read: *galausida*; p. 384, line 5 from top, read: *galiugawetwoþs*; p. 409, footnote 1, read: *althochdeutschen*; p. 411, line 15 from bottom, read: *magnificentia*; p. 425, note 2, read: Die Gruppe ist; p. 426, last line, read: B-lines; p. 460, line 11 from bottom, read: *balesyþes*; p. 5, line 5 from bottom, read: *παιδαγωγός*; p. 155, line 7 from top, read: *πενταδάκτυλος*; p. 210, line 6 from top, read: *αἰμορροῦσα*; p. 305, line 9 from bottom, read: *ἀλιπόρφυρος*; p. 355, line 3 from top, read: *ὅλοκαύτωμα*; p. 381, line 15 from bottom, read: *εἰκών*; p. 381, line 5 from bottom, read: *ἀναγγαῖον*; p. 381, line 1 from bottom, read: *φίλαυτοι*; p. 382, line 1 from top, read: *βασιλεῖον*; p. 382, line 12 from top, read: *σαλπίζειν*; p. 383, line 18 from bottom, read: *νυμφίος*; p. 383, line 2 from bottom, read: *ὅλοκαύτωμα*; p. 383, note, read: *εἴδωλον*; p. 384, line 8 from top, read: *ψεύδο-*; p. 384, lines 10 and 11 from top, read: *εὐλογία*; p. 384, lines 12 and 17 from top, read: *εὐαγγελίζεσθαι*; p. 384, line 14 from bottom, read: *ἀλλογενής*; p. 384, line 12 from bottom, read: *συγγενής*; p. 384, line 3 from bottom, read: *φρεναπατᾶ*; p. 385, line 5 from top, read: *οἰκοδεσπότης*; p. 385, line 10 from top, read: *ὁλιγόψυχος*; p. 385, line 11 from top, read: *χειροποίητος* (this word is also wrongly accented in Streitberg's Glossary); p. 385, line 14 from bottom, read: *ἱπερήφανος*; p. 385, line 11 from bottom, read: *αὐτόπτης*; p. 385, line 3 from bottom, read: *εὐεργεσία*; p. 386,

line 13 from top, read: *κῆπος*; p. 386, line 17 from top, read: *κῆπος*; p. 386, line 12 from bottom, read: *κλῆμα*.

EDWARD H. SEHRT

George Washington University

Franz Grillparzer's Political Ideas and "Die Jüdin von Toledo."

By HAROLD F. H. LENZ. Published Privately. New York,
1938. v + 95 pp.

In view of the recent trend to regard Grillparzer as baroque, Dr. Lenz's careful analysis of his political ideas is a welcome bit of additional proof that on the basis of these ideas Grillparzer was a humanist and a true son of Weimar. The Lenz monograph consists of two parts. The first dealing with Grillparzer's conception of the state, was published in the *Journal of English and Germanic Philology*, XXXVII (1938), No. 2; the second dealing with *Die Jüdin von Toledo* which the author feels "represents the acid test of the validity of the political key to Grillparzer's works", is published here for the first time.

Dr. Lenz sets out to show that the poet's political views paralleled his *Weltanschauung* and that they are "the most effective approach to his great creations." (P. 2) He shows Grillparzer's adherence to Josephinism and later to Weimarian classicism to have been the mainspring of his political ideas. To this he adds his love of Austria and more specifically of Vienna, as a strong force in Grillparzer's life and work. Basing his conclusions largely on a brief analysis of the three *Nachlass* dramas, *Libussa*, *Die Jüdin von Toledo* and *Bruderzwist in Habsburg*, the author shows Grillparzer to have been a "pantheist and humanist, a devout disciple and original revaluator of the Weimar classicists, Goethe and Schiller." (P. 29) He rejects the Nadler-Alker view of Grillparzer as baroque (Roselieb too might be mentioned as holding this view) and accepts Cysarz's evaluation of Grillparzer as the mediator between north and south, between Barock and humanism, who grew away from his Austrian heredity and adopted the ideals of humanism. The interpretation of *Die Jüdin von Toledo* differs from that of other Grillparzer commentators. Dr. Lenz sees in this drama neither the tragedy of the Jewess, nor a paean of the state, nor the development of a man, but rather "the degradation of the individual (Alfonso) in the triumph of the state." (P. 69) His analysis of the various characters whom he divides into the party of the Jewess and the party of the state, is very penetrating, even though this reviewer fails to see any evidence that the shallow Rahel feels "a true love"

for the king. That Alfonso does not develop, but that, on the contrary, he loses some of the fine moral attributes of his personality, when he leans figuratively and, at the end, literally on the opportunist Garceran, is the key to this new and well-documented study of *Die Jüdin*.

Dr. Lenz's book is a thoughtful and valid treatment of a difficult subject. That he has been able to give an original and, to this reviewer, correct interpretation of *Die Jüdin* in spite of the many studies made of this drama, is indeed a gratifying contribution to the field of Grillparzer letters.

DOROTHY LASHER-SCHLITT

Brooklyn College

Literary Criticism and Romantic Theory in the Work of Achim von Arnim. By HERBERT R. LIEDKE. New York: Columbia University Press 1937. x + 187 pp.

The discussion and evaluation of Achim von Arnim's literary criticism, which this treatise offers, is a welcome contribution to our knowledge of the theory of the younger Romantics. It is a meritorious task since it has "heretofore been almost completely neglected" and since it digests a widely scattered material, but it is a difficult undertaking since Arnim's views are often somewhat contradictory and not easily interpreted, owing to some "peculiar indefiniteness," which already Brentano criticised.

With an extensive reading and a thorough knowledge of the field, Mr. Liedke presents his subject in nine well documented chapters, of which the fourth (The Heidelberg Circle) and the seventh (The Rise of Nationalism) are perhaps the most important. The fifth (Older Romantic Contemporaries) and the sixth (Classicism) show most clearly one marked weakness of the author's technique, namely his chronological treatment of the subject whichmingles biographical data, historical facts, and a theoretical discussion of Arnim's essays and reviews and thus results in constant repetitions and cross references. It is apt to confuse the reader who is at the end left without a systematic synthesis of Arnim's literary theory, for neither the eighth (The Drift toward Realism) nor the ninth chapters (Arnim's Position in the History of Criticism) supply a very extensive summary.

Some attempt should also have been made to analyse more closely in form and thought a few important critical specimens of Arnim's essays, such as his folksong article, which to the uninitiated remains highly cryptic unless the allusions to his hidden focal idea (discussed in chapters I and III) are kept in mind. In this lack of lucidity and presupposition of basic philosophic thought

Arnim not unfrequently reminds us of Friedrich Schlegel's manner and the question arises whether he was not influenced in his beginnings by the older critic's aphoristic style in spite of his (Arnim's) antagonistic feeling.

The reviewer felt some doubt in regard to the following generalizations:

P. 118 "Arnim did not have the ability [to write psychological novels], to delve into the intricacies of emotion and the life of the soul."—*Dolores, Novellen*?

P. 152 "These stories, like Tieck's, are purged of fantastic caprice and tend to bear the imprint of realism."—No caprice in *Majoratsherren* and *Invalide*?

P. 152 "Arnim survived the War of Liberation only a few years."—1815-1831?

P. 167 "Such a 'Biedermeier' (sic!) group had gathered around Varnhagen von Ense."—Biedermeier in Rahel's salon?

The Index, conscientiously worked out and comprising, should include references to genres and forms (i. e. sonnet, novel). Such strictures notwithstanding, Mr. Liedke's book cannot be overlooked by students of Romantic theory.

ERNST FEISE

BRIEF MENTION

Dostoevsky's English Reputation (1881-1936). By HELEN MUCHNIC. Northampton, Massachusetts: Smith College, 1938. Pp. vi + 219. \$.75. (Smith College Studies in Modern Languages, Vol XX, Nos. 3 and 4.) The history of a literary reputation mirrors the conscience of an age. Nowhere is this more vividly revealed than in the Victorian reaction to the continental realistic and naturalistic literary movements of the nineteenth century. Balzac, Baudelaire, Flaubert, Zola, Ibsen, Dostoevsky—one after the other—taunted the Victorian tradition with its troubled concern over problems of art and morality. The literature that "brought the mantling blush to the maiden cheek" caught Mrs. Grundy in her most inhibited and sensitive moods. Before the turn of the century, she became a wiser and more tolerant person.

Dostoevsky's literary reputation, to be sure, suffered less from the vituperative bombast heaped upon the earlier realists. The varied and elusive qualities of his work—his "decency," "mysticism," "humanitarianism" also—softened the blows of his worst enemies. Nevertheless it challenged sufficient controversy to provide Miss Muchnic with fruitful material for her valuable investi-

gation of the temper of this transition period. The early Victorian issues, in modified form and with new phrases, are fought again from 1881-1936. Dostoevsky interested almost every important critic or novelist of these years. Each found somewhere in him a convenient theme on which to play his own aesthetic variations. Thus, although interesting for its own sake, Dostoevsky's reputation provides ample material for the moral and intellectual history of the past fifty years.

The nature of this study requires steady quotation which might very well leave the non-specialist either dizzy or bored, but Miss Muchnic has quoted pointedly and paraphrased skilfully. The writing moves easily, at times dramatically. Miss Muchnic works close to her material, but she never loses an opportunity to prove an essential point, to consider implications, and to suggest related problems for further study. The volume is completely documented (index, bibliography, references). The approach is careful, cautious, inclusive (contains American as well as English criticism)—a splendid example of modern scholarship in its painstaking effort to interpret as well as to reveal the facts of its research.

CLARENCE R. DECKER

The University of Kansas City

Reference Guide to the Literature of Travel, volume two, *The New World*. By EDWARD GODFREY COX. Seattle: University of Washington, 1938. Pp. viii + 591. \$3. (University of Washington Publications in Language and Literature, 10.) *Travel and Literature*. By M. H. BRAAKSMA. Groningen: Wolters, 1938. Pp. iv + 128. F. 2.50. Professor Cox has now published the second valuable volume of his immense guide to travel literature in English before 1800. In addition to listing voyages to the Americas and beyond, and voyages classed as military, naval, and fictitious, Mr. Cox throws in for good measure the names of treatises on geography, cartography, navigation, and the art of travel, and also of bibliographies and secondary works. He promises to take up next the books on travel in the British Isles.

Dr. Braaksma's book is an essay on the appraisal of travel literature, taking for its material the writings of some English travelers to Persia, from Mandeville to Mr. Dos Passos. The conclusion seems to be that travel literature is seldom good literature, being by nature largely dull and mechanical: witness the contrast between Morier's *Hajji Baba* (which I would myself call a great travel-book) and his more formal *Journeys*. Now it is well to have this critical discussion out in the open, and many readers will doubtless agree that travel literature is good only when it is exciting. This judgment must still seem to me like putting butter in the watch,

and not the best butter either. Travel literature is by nature historical document. Its first function is necessarily to be informative, dull or not. To judge it by its style alone is like calling Mr. William Beebe a greater scientific writer than Darwin. The esthetic impressionism of the book is matched by its historical impressionism. One can hardly agree, for example, that Orientalism is a modern invention, when one remembers Megasthenes and the Alexander-legends, or the famous passage on East and West in Giraldus Cambrensis.

GEORGE B. PARKS

Washington University, Saint Louis

Essays and Studies, by members of The English Association (U.P. Branch), Allahabad, 1938. Pp. vi + 179. Price, Rs 2/-. This collection contains articles ranging in subject matter from medieval to modern. The paper on Walter De La Mare is perhaps the most sensitive and original, while two on Kipling—one acting as a wholesome corrective for the "bard of the banjo" attitude, the other an examination of the influence of social environment on the poet's "bubble reputation"—are the most convincing and the best executed.

VARLEY LANG

Geschichte der englischen Literatur von den Anfängen bis zur Gegenwart. By WALTER F. SCHIRMER. Halle, Saale: Max Niemeyer Verlag, 1937. Pp. vii + 679. RM 18. Professor Schirmer's volume is as good a short history of English literature as we now have. It was written primarily for students, but makes profitable reading for specialists as well. The author divides his work into five books. In the first of these (pp. 1-44), he takes up the OE period, to which are devoted eight short chapters; in the first chapter he sketches the historical and cultural background of the period; in the second, the general characteristics of OE literature; in the other six, he considers the various *genres* cultivated during the period. The other four books are subdivided with greater regard to chronology. Book II (110 pp. in length) carries the story down to the death of Chaucer. Books III and IV (133 pp. each) cover the period from 1400 to 1800. Book V (138 pp.) takes up the 19th and 20th centuries. The last two books fall each into two parts; the first part (four chapters) of Book IV is devoted to the 17th, the second part (three chapters) to the 18th century; in Book V, the year 1830 serves as dividing line between the two parts. It will be seen that Schirmer gives relatively more space to medieval times, and relatively less space to modern times, than is customary in English-speaking countries. He uses this space, on the whole, to

good advantage. In particular he is to be commended for considering literary monuments written in Latin and French as well as those written in English. His general observations on political and cultural conditions, however, often strike one as a bit out of date and sometimes he even falls into naïveté, as when he takes for historical fact (p. 48) a story of the Golden Age which attached itself to the figure of William the Conqueror.

K. M.

Some Romance Words of Arabic or Germanic Origin. By LESLIE PARKER BROWN. (The University of Southern California Romance Philology Series, Vol. I.) Los Angeles, 1938. Pp. 68. Je regrette de ne pas pouvoir dire beaucoup de bien de cette collection d'articles étymologiques : l'auteur n'est pas assez critique vis-à-vis de ses propres associations d'idées. Dériver l'esp. *alabar* 'louer' de la phrase *Allah akbar* 'Dieu est grand' (!) et dire de cette suggestion impossible dans une sorte de résumé "The one suggested here . . . is of an unusual type, but seems to be a possible explanation of the word" trahit une faiblesse de jugement extraordinaire : l'auteur ne s'est-il pas dit que, à ne pas parler des difficultés phonétiques, 'dire *allah akbar*' devrait au moins donner **alabar-ar*? Une des grandes tentations guettant l'étymologue, c'est, quand une proposition nouvelle s'est présentée à son esprit, de rabaisser celles qui ont précédé la sienne : que M. Brown, qui ne sait pas résister à cette tentation, pèse derechef les *pro* et les *contra* de son explication des verbes esp. *tapar*, fr. *tapir* par l'arabe *tabaq*, et de la traditionnelle dans REW, s. v. (germ.) **tappu*, **tappjan*. "The final *qâf* drops off" : l'autorité sur laquelle s'appuie notre auteur est Baist (1889)—mais comment à un auteur écrivant en 1938 le magistral volume de M. Steiger "Contribución á la fonética del hispano-árabe . . ." de 1932 (il n'est pas cité dans la bibliographie) pouvait-il échapper? Eh bien, à la p. 210, M. Steiger écarte précisément comme douteux les cas de chute de -*q* arabe final en espagnol sur lesquels s'appuie M. Brown après Baist : *trafi*, *zabra*, et à la p. 217 il mentionne l'explication d'esp. *fonda* (> *fûnduq*) par Baist lui-même (emprunt de l'arabe de Palestine à *travers le français!*). De plus, esp. *taba* n'est plus expliqué par arabe *tabaq* dans la 3^{ème} édition du REW (M. Brown se sert encore de la 2^{ème}!). Toute sa construction sur la famille *tap-* s'écroule donc.

LEO SPITZER

Die Grundbegriffe der gesellschaftlichen Welt in den Werken des Abbé Prévost. By WALTER MÜLLER. Marburg, 1938. Pp. 100. This dissertation, submitted to the University of Marburg, has first

of all the merit of passing briefly in review recent Prévost bibliography, particularly a certain number of German studies published since M. Paul Hazard's classic *Etudes critiques sur Manon Lescaut*, of 1929. The author puts much emphasis upon the importance of money in conflict with love as a fundamental characteristic of the society portrayed by Prévost, and cites interesting passages in support of his thesis, which is of course not likely to be contested. It corresponds obviously to the situation of Des Grieux in relation to the pleasure-loving Manon. It corresponds also to the general tendencies of the time under the impetus of Law's "System," and fits in with what we know of Prévost's own early struggle for existence on the margins of society in France, Holland, and England. Dr. Müller finds also that Chance, Fatality, not unnaturally, plays a large part in Prévost's *Weltanschauung*. It is no doubt the fatality of a man who, all-too-often, had been unable to plan his course successfully in advance. The style of this monograph is unfortunately heavy, the content rather obvious, in sharp contrast to Prévost's own clear, simple, and distinguished prose.

The Ohio State University

GEORGE R. HAVENS

John Milton the Elder and his Music. By ERNEST BRENNCKE, JR. New York: Columbia University Press, 1938. Pp. xvii + 224. \$3.50. (Columbia University Studies in Musicology, No. 2.) Professor Brennecke's book gives an excellent picture of 16th and 17th century musical life in England besides throwing new light on John Milton and his music. It is another bit of evidence proving that the Puritans were fond of music. From a strictly musical point of view, the compositions by the father of the poet have merit and deserve to be heard in concerts of old music today.

G. E. P. Arkwright and Sir Frederick Bridge—the one in 1900, the other in 1920—studied the music of John Milton, Sr. but this is the first extended monograph of the man and his times. It also adds materially to Sigmund Spaeth's book which dealt with the sources and significance of the younger Milton's knowledge of music. At the same time, Professor Brennecke has not discovered anything startlingly new and there is much we should still like to know if it could only be found. His second chapter, tracing Milton's forty part *In Nomine* to that curious Polish Prince, Albertus Alasco, described in Camden's *Annales*, London, 1625, is probable enough but by no means conclusive. Indeed, it is baffling that there is so little certainty regarding the musical scrivener's life for we are not even positive that he attended Christ Church. There are a few points which might have been expanded—for one thing the relationship of the Landgrave of Hesse and John Dowland. The 1643 and 1652 publications of York Tune by Richard Slatyer deserve a note,

the date of Tomkins' *Musica Deo Sacra* should be 1668 not 1688 and it is unfortunate that the reproduced title-page of Leighton's *Teares or Lamentations* should have been made from the copy in the British Museum which has lines ruled all over it, probably by an 18th-century schoolboy. The author gives the impression that the term "reports" was common in England. Actually this word seems to have been a Scotch expression as the elaborate contrapuntal settings of Daye, Damon, Cosyn and Farnaby were never so described. Finally, it is debatable whether the fanciful opening chapter: *A Day at Christ Church* is necessary—particularly in a musicological series. The reader is considerably startled by Milton's being made to shy "a clod or two at a stray pig wallowing in the autumnal mud."

Aside from these few details, however, Professor Brennecke's book is a most welcome addition, both to Milton scholars and musicologists; the Columbia University Press is to be congratulated on the format.

CARLETON SPRAGUE SMITH

New York Public Library

Induction to Tragedy. A Study in a Development of Form in "Gorboduc," "The Spanish Tragedy" and "Titus Andronicus." By HOWARD BAKER. University, Louisiana: Louisiana State University Press, 1939. Pp. x + 248. \$2.75. In this highly empirical discussion of aspects of early English tragedy Mr. Baker writes brightly and with an excited awareness of the things he has observed. Nevertheless, one tires of his book, for he habitually overplays and under-proves his points. He carries to unwise lengths the thesis of Professor Willard Farnham's wise book on *The Medieval Heritage of Elizabethan Tragedy*, arguing, for example, that English blank verse takes its source in the riming stanzas of Gavin Douglas's Vergil-translation; that it became in Surrey's hands "as good a line as the very good lines of Marlowe and Kyd, and in no way different from theirs;" and that the Senecan influence on pre-Shakespearean tragedy hardly exists. One word is a good deal abused, the word "foundational." This critic's alert eye seizes upon a short bit in a play, labels it "foundational," and builds thereupon a dogmatic theory of the play's origin and character. It is the method of putting in one's thumb and pulling out a plum; and that is no way to prove the consistency of the pudding, in so complex a time as the Elizabethan. Not that Mr. Baker does not find a good many plums. He does, and some of them are significant. One should read his book with thanks, and with wariness; for some one appears to have told Mr. Baker that learned literature is dull, and in this volume he is mainly concerned to flutter the Volscians in Coriolis.

TUCKER BROOKE

Yale University

The Sonnets of William Shakespeare & Henry Wriothesley, Third Earl of Southampton. Together with "A Lover's Complaint" and "The Phoenix & Turtle." Edited with an Introduction by WALTER THOMSON. Oxford: Basil Blackwell, 1938. Pp. viii + 200. 12/6. Mr. Thomson adds another to the honorable and melancholy group of interpreters of Shakespeare's Sonnets. They are of the company of the Danaides, condemned forever to the task of making the liquid meaning of these poems rest in the leaky sieves of their hypotheses. *Non ragioniam di lor*,—or only briefly. The first part of the long Introduction is devoted to the probably not very useful purpose of defending Shakespeare against Oscar Wilde, Samuel Butler and other allegers of homosexuality. The second part explains how the editor, starting from the phrase "mutual render" in Sonnet 125, has arrived at the conclusion that Shakespeare wrote precisely one hundred sonnets of the first group, while his friend Southampton wrote the other twenty-six, plus the entire series on the Dark Women. *A Lover's Complaint* and *The Phoenix and the Turtle* are woven into the argument.

TUCKER BROOKE

Yale University

Francis Thompson. By FEDERIGO OLIVERO. Translation from the Italian text by DANTE MILANI. Torino: S. Lattes, 1938. Pp. 290. This professedly comprehensive treatment of Thompson's thought and literary technique was intended, presumably, to create an enthusiasm for the poet among Italian readers. Its translation, not always idiomatic, can only be justified by a comparison with existing Thompson studies in English. As an introduction to the poet, it is inferior to Meynell's *Life of Francis Thompson* (new edit., 1916) and the English version of Megroz' *Francis Thompson* (1927). Professor Olivero supplemented these works by the extensive use of two German dissertations, but he omits so much important material available even in his English sources that his work is inadequate. The introductory "Life" omits such significant influences as the poet's early use of opium. Half of the chapter on "Metre" consists of general but undeveloped statements, such as, "A wonderful variety of modulations, rhythms and cadences stands out in the polymetre of *Sister Songs*" (p. 161); the rest of the chapter is an expansion of the treatment of repetition found in Beacock's Marburg dissertation, *Francis Thompson* (1912). Of Thompson's exercise in blank verse, to mention one omission, he has not a word. The footnotes are not methodical enough to give a true indication of his debt to his sources. For instance, the chapter on "Choice of Words" is based almost entirely on Beacock's analysis, but the first footnote appears after five pages of apparently original material.

The merits of the book spring chiefly from Professor Olivero's wide reading and his sensitive if somewhat uncritical appreciation of Thompson's poetry. The most valuable part of the book is the rather impressive list of possible sources and analogues in the ninth chapter.

KERBY NEILL

The Catholic University of America

Hartmann von Aue. Studien zu einer Biographie. Von H. SPARNAAY, Zweiter Band. Halle: Max Niemeyer, 1938. 150 Seiten. Rm. 7.—Fünf Jahre nach Erscheinen des im allgemeinen beifällig aufgenommenen ersten Bandes findet endlich Sparnaays zweiter Band den Weg in die Öffentlichkeit. Mit derselben Gediegenheit, die für den ersten Teil charakteristisch ist, führt hier Sparnaay die Blosslegung und Ergründung der Probleme um Hartmann weiter. Ihm ist es gegeben, alles bisher Erarbeitete und Geschaute einheitlich abzurunden und in kritischer Form uns vorzuführen. Entstehungsgeschichte, Quellengeschichte, keltische Varianten, ethische Probleme, Stil usw. werden hier beim *Armen Heinrich* wie bei *Iwein* erschöpfend behandelt und die zugehörigen Theorien vorsichtig gegeneinander abgewogen. Verbindende Linien werden zu *Erek* und *Gregor* gezogen und dabei Gehalt, Gestaltung, Stil, Sprache und Personifikationen tiefsschürfend dargelegt. Auch die Person des Dichters ist vorsichtig herausgeschält und seinem Bildungsgang, seiner Religion, seinem Gottesbegriff je ein volles Kapitel gewidmet. Eine unbedeutende Schwäche tritt bei der Quellenbehandlung zutage. Wenn auch bei der synthetischen Behandlung *Iweins* das Verhältniss zu Chrestien befriedigend beleuchtet ist, wird doch der Infiltration fremder Sagenstoffe gerade über Chrestien zu wenig Beachtung geschenkt. In Colregants Erzählung z. B. hätte man bei der Erwähnung der Vögel gerne die Heranziehung der *Navigatio S. Brandani* als Quelle erwähnt gesehen, die über die anglonormannische Bearbeitung eines Benedikt durch Chrestien klar erkennbar ist. Einen ganz bedeutenden Wertzuwachs erfährt das Buch durch die Beigabe einer Bibliographie, die sich auf fast 40 Seiten erstreckt und in leicht übersichtlicher Gruppierung an die 600 Nummern aufzuweisen hat. Trotzdem ist diese Bibliographie nicht erschöpfend. Bei der sonst auffallenden Gründlichkeit des Verfassers wirkt es fast etwas befremdend, dass Beiträge amerikanischer Germanisten auffallend spärlich genannt sind. Ein Blick in die betreffenden Zeitschriften hätte dem Verfasser eine nicht unbedeutende Ausbeute ergeben. Trotz dieses offensuren Versehens macht die Bibliographie allein schon das Buch für jeden Germanisten unentbehrlich.

Hunter College

CARL SELMER

The Development of American Social Comedy from 1787 to 1936. By JOHN GEOFFREY HARTMAN. Philadelphia, 1939. Pp. 151. Despite Mr. Hartman's modest claims, this study does more than "provide material for the future social historian." It surveys the entire field of American social comedy, from Tyler's *Contrast* (1787) to Behrman's *End of Summer* (1936), and attempts to show its development as a reflection of changing social conditions. Mr. Hartman is not quite successful in defining social comedy; he seems to be perplexed by social satire and social drama. That the American comedy of manners is still an evolving mode is clear, but that its present temper, so full of uncomic implications, is necessarily inferior to that of Clyde Fitch is questionable. Nor does it follow that "since the male population of America is largely absorbed in business, the result has naturally been a more limited field for social comedy." One of the values of this study is its revelation that the field of American social comedy, for its comparatively short history, has been far from limited.

N. BRYLLION FAGIN

The Johns Hopkins University

England's Musical Poet, Thomas Campion. By MILES MERWIN KASTENDIECK. New York: Oxford University Press, 1938. Pp. ii + 218. \$3.50. Mr. Kastendieck has chosen a subject which well deserves detailed and illuminating treatment by a scholar versed in both poetry and music. He makes, to be sure, some claims for his book which are not entirely justified. Other scholars and teachers (notably J. L. Lowes) have for at least two decades, in more than one college class-room if not in print, emphasized the necessity of studying Elizabethan songs together with their music; and Mr. Kastendieck exaggerates the ignorance and bewilderment of previous critics on the subject. Also the present reviewer emphatically does not agree that in the book "the story of the marriage of words and music in Campion's ayres has now been told as thoroughly as any creative process may be divulged" (p. 160). The book suffers, too, from marked deficiencies in style: unnecessary repetitions, frequent awkward and obscure sentences, and a plan which is far from lucidly worked out. The author establishes, however, several markedly interesting and sound points; such as the facts that Campion's musical sense is closely related to his feeling for quantity in verse, that there is a general relationship between quantity in verse and the time-scheme of Elizabethan music, and that Campion's melodies differ from such melodies as Schubert's in being so intimately related to their words that they are not successful apart from them. Mr. Kastendieck's study is of service to students of literature and music, though it might have been of greater service than it is.

GEORGE REUBEN POTTER

University of California

CORRESPONDENCE

IT. *bravo*—ALL. *Polier*—FR. *camée*—ALL. *Schamotte*. Dans la revue “Wörter und Sachen” fondée par Meringer et Meyer-Lübke et transformée par le directeur actuel, H. Güntert, aussi bien au point de vue de la présentation extérieure des fascicules qu'à celui du contenu—elle porte maintenant le sous-titre “Zeitschrift für indogerm. Sprachwissenschaft, Volksforschung und Kulturgeschichte,” c'est-à-dire elle a été “mise au pas”—on trouve toujours comme auparavant des articles de romanisants: je distingue deux catégories: il y a les articles de *Weltanschauung* (p. ex. si E. Winkler statue que les linguistes français ne voient dans la langue qu'un moyen de communication, alors que les Allemands sentent un “sprachlich gestalteter Kosmos”) et il y a des articles plus techniques. Les premiers sont indiscutables, parce que le parti-pris nationaliste ou racial leur est écrit au front. Parmi les seconds je signalerai les articles de M. Krause—pour les réfuter: le mot *bravo*—remonterait (d'après M. Krause, I, 303) au grec *βραβεῖον*, lat. *brabium* ‘prime de victoire,’ plus précisément à un **brabius* qui désignerait l'athlète combattant pour le *ἄθλον*: de là le *bravo*, assassin soudoyé, de la renaissance, qui se compareraient à l'all. *Fechtbruder*, *Fechter* ‘bandit.’ Pour *bī* > *v* on rappelle l'ital. *capitum* > *cavezza*, le fr. *rêve de rabies* d'après Diez. A lire ces parallèles, on doutera que l'Allemagne ait une fois élevé la phonétique au rang d'une science: un *brabium* (l'auteur a soin de mettre le signe de la brièveté sur le ã, mais de ne pas indiquer la longueur de la voyelle i latine, issue de la diphthongue grecque) est paralléléisé avec *-pi-* et avec *bī* (l'étymologie de Diez n'est, bien entendu, sérieusement soutenue par personne aujourd'hui)! Et le côté sémantique? on sait pourtant que l'it. *bravo* est emprunté à l'esp. *bravo* signifiant ‘féroce’ et que toute explication doit prendre son point de départ de la langue et de l'acception originale. Expliquer l'espagnolisme italien *bravo* par du latin (*brabium*), c'est comme expliquer le germanisme français *nazi* par du latin (p. ex. *nasus*)! L'all. *Fechtbruder* etc. vient d'ailleurs de *fechten*, terme des artisans, “indem sie fechten von ihren Fechtspielen auf ihren Wanderbettel übertrugen” (Kluge-Goetze), a donc son origine dans des milieux tout à fait différents de ceux de *bravo*.

Le mot allemand *Polier* ‘contre-maître de maçons,’ ‘appareilleur,’ qu'on avait expliqué auparavant par un *parleur* français, inexistant dans ce sens, serait d'après M. Krause en même temps *deux* étymons qui auraient convergé: lat. *bajulus* (*balius*), proposé par M. A. Klein, *Deutsche Bauzeitung*, 1916, en vue de la variante *Ballier*, + le latin *politor* ‘cultivateur d'un champ qui jouit d'une partie du rendement.’ Je ne vois pas comment un mot *latin*, nullement conservé en roman, aurait pu se superposer à *bajulus*: contamination suppose *existence* des deux termes qui se croisent. Le fait que Goethe emploie la forme *Polierer*, n'est pas plus significatif que l'all. *Tapezierer*, qui a ajouté le suffixe allemand *-er* au mot d'emprunt *Tapezier* = fr. *tapisseur* (cette forme existe encore à Berlin: *tapsir*),

et ne prouve rien pour l'existence d'un *politor*. Si *Polier* venait de *polieren* 'polir,' la forme *Polierer* devrait être beaucoup plus répandue. Je crois, sous bénéfice d'inventaire, que la famille romane de *bajulus* suffit pour expliquer *Polier*. M. Krause a des idées nébuleuses sur le changement de *bajulus*, *balius* > en lat. médiéval *ballivus*, it. *balivo*: de même que plus haut pour *brabium*, il ne se prononce pas sur l'accent de *balius* et ne dit pas clairement qu'une dérivation en *-ivus* donne l'it. *balivo*, et ajoutons-le, le fr. *bailli* (*sous-bailli*, *sous-bailleur*) qui signifie tout simplement 'administrateur' et pour lequel Godefroy donne un *baillier* (attesté une fois) avec le changement de suffixe *-i* > *-ier*. Voir les différents sens de *bajulus* et *bajul- ivus* FEW I, 207: 'régisseur, marguillier, huissier, maître-valet, maître-berger; employé comptable, intendant' etc. Ce n'est pas de l'italien, qui a emprunté la famille de mots au français (REW s. v. *bajulus*, *bajulare*), mais seulement de cette dernière langue que le mot allemand peut venir. Sur le *bajulus* du moyen-âge v. Susanne Eisenberg, "Geschichte des frz. Verbums *bailler* (<*bajulare*)" (thèse de Munich, 1933), p. 64, qui cite aussi d'après Du Cange les *bajuli artificum* (*argentariorum*, *menescallorum*, *textatorum*, *macellatorum*), et l'angl. *bailiff* 'juge dans une corporation' qu'elle compare au "Gewerkschaftsführer" moderne, correspondant aux *bajuli confratiae*.

L'article de M. Krause sur le nom du coquillage 'came' contient, sous une forme embrouillée, quelques bonnes suggestions. Comme le nom de la porcelaine vient de celui d'un coquillage (*Concha Veneris*) dont on utilisait le nacre et comme on disait *porcelaine* au XVI^e siècle de la poterie venant d'Orient, le *camée* (ital. *cameo*) pourrait avoir son nom de *χήμη*, lat. *chāma* 'came,' coquillage dont on aurait sculpté la valve. C'est une bonne idée, seulement comment faire le pont entre le fr. *chame* (tel est le représentant authentique de *χήμη*, *chāma*), attesté depuis le XVI^e siècle (la forme *game*, que donne M. K., m'est inconnue, à moins qu'il ne confonde la forme *game* attestée dans God. s. v. *gemme*, *jame* et qui est soit une graphie pour *jamme* soit un latinisme, v. la forme *gueme*) et l'a. fr. du XIII^e siècle *camaeus*, qu'il faut interpréter *camaieu* et auquel reconduit aussi l'esp. *camafeo*? Evidemment le radical de *chāma* convient bien, mais il faudrait rendre compte de la terminaison (-*aīos*??).

Le mot all. *Schamotte* pour l' 'argile réfractaire' est expliqué par ce même *chama* (l'argile étant rendue plus résistante par le mélange de fragments de porcelaine et de coquillages). M. K. ne mentionne pas la forme *chame* fr. et dit expressément que le fr. ne connaît pas le mot *chamotte*. Mais il est pourtant évident que **chamotte* doit être une formation *française* en *-otte*, tirée de *chame* et qu'on trouvera bien un jour dans les patois.

LEO SPITZER

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